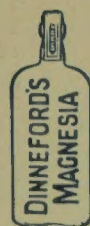




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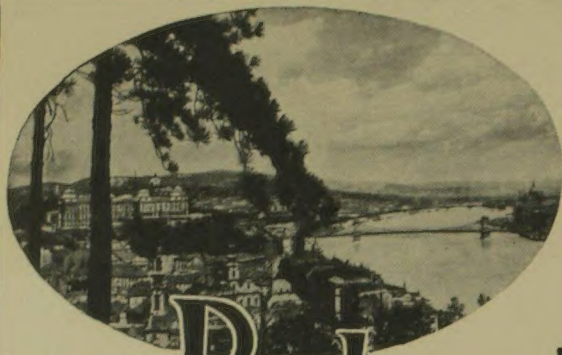
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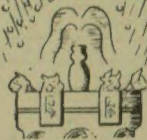
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SATURDAY, MARCH 26, 1938.



THE BOMBING OF BARCELONA, WHICH CAUSED THE DEATH OF OVER 815 PEOPLE AND INJURIES TO 2200 OTHERS IN THREE DAYS: RESCUE WORKERS AMONG THE RUINS OF STRICKEN BUILDINGS.

The bombing of civilians at Barcelona caused more expressions of horror and disgust than anything that has yet occurred in the Spanish Civil War. Questioning the Prime Minister in the House on March 18, Mr. Attlee, Leader of the Opposition, asked if it was clear that the bombing had been directed with a view to terrorism of the civilian population, and not any military objective. In his reply, Mr. Chamberlain said: "The reports which I have seen in the Press do appear to describe

the damage as being done largely to living quarters and not to military objectives. In any case, 'I do not think anybody can have read those reports without horror and disgust.' That the bombing seemed, in fact, to be largely, if not entirely, directed at the civilian population appears from the reports of "The Times" correspondent, which are quoted on later pages, in connection with photographs of the destruction wrought in the city. (*Wide World*.)

“CONTRARY TO THE PRINCIPLES OF INTERNATIONAL LAW AS



THE NATIONALIST BOMBING AND RE-BOMBING OF BARCELONA, THE MOST TERRIBLE EPISODE OF THE SPANISH CIVIL WAR—AND THE SUBJECT OF STRONG REPRESENTATIONS FROM THE BRITISH AND FRENCH GOVERNMENTS TO GENERAL FRANCO: SEARCHING THE DÉBRIS OF HOUSES RUINED FROM TOP TO BOTTOM. (Wide World.)



AFTER ONE OF THE RECURRING AIR RAIDS ON CIVILIANS WHICH WERE STIGMATISED AS CONTRARY TO THE PRINCIPLES OF INTERNATIONAL LAW AS RECOGNISED BY ‘CIVILISED’ PEOPLES IN THE BRITISH NOTE TO GENERAL FRANCO: A WIDE BOULEVARD LITTERED WITH WRECKAGE. (Planet.)

The severe bombing of Barcelona by aeroplanes fighting for General Franco began at 10 p.m. on March 16. Numerous other air raids followed. According to “The Times” correspondent, those which created the worst havoc were not aimed at military objectives, but at a section of the Old City in which the poor live huddled together, and at the boulevards and open spaces to which the citizens throng to enjoy their leisure. The same correspondent wrote later: “A visit to the newly-bombed parts reveals that the aeroplanes were systematically raking the city with their bombs section by section.

The scenes of desolation and ruin which I described yesterday I witnessed again to-day. One saw buildings smashed to the ground, others burning, the wreckage strewn about everywhere. In every street were throngs fleeing as yesterday, only in much greater numbers. Some of the streets were black with men, women and children struggling bravely to carry their poor belongings and sometimes their cats. Long queues waited to catch omnibuses to suburban points. The Red Cross is working in circumstances of great strain. As every few hours the raiders, between 15,000 ft. and 20,000 ft. up, pass

RECOGNISED BY CIVILISED PEOPLES”: BOMBED BARCELONA.



BARCELONA “SYSTEMATICALLY RAKED” BY FRANCO’S BOMBERS FROM A GREAT HEIGHT: A STREET FILLED WITH SMOKE SHORTLY AFTER A RAID: WITH (ON THE LEFT) AN ORDINARY LORRY BEING USED AS AN AMBULANCE. (Keystone.)



THE EFFECTS OF ONE BOMB IN A MODERN CITY: HOUSES, WITH THEIR FRONTS RIPPED OFF, LOOKING LIKE LIDLESS BOXES; A TRAM IN WHICH ALL THE PASSENGERS WERE KILLED; AND THE TREES STRIPPED OF BRANCHES. (Wide World.)

dropping their deadly load, a fresh call is made on the devoted service.” It was officially stated that 815 people had been killed and 2200 injured after some three days’ raiding. Mr. Chamberlain, giving information in the House of Commons about these raids, said he did not think that anyone could read the newspaper reports of what had happened there without horror and disgust. The British Government sent a “communication”—in fact, a protest—to General Franco. Sir Robert Hodgson, the British Chief Agent at Salamanca, was instructed to tell the Nationalist authorities of the horror and

disgust with which the Government and the British people learned of the attacks and of the killing of civilians. The protest curtly reminded General Franco that such direct and deliberate attacks were contrary both to the principles of international law as recognised by civilised peoples and Governments and to the laws of humanity and the dictates of public opinion. The French Government made a similar protest, and the Vatican was requested to join in a united appeal for an end to be put to the bombing of open towns. It was not, however, thought likely the Vatican would agree to do this.



By ARTHUR BRYANT.

A FORTNIGHT ago I wrote on this page about the peril that confronts any civilisation that fails to make adequate provision for the artist and the true creator, not out of special regard for the well-being of artists—they are often troublesome people and, judged by normal standards, undeserving—but because in the last resort it is their handiwork alone, and its educative consequences, that creates civilisation out of barbarism. I may well have seemed over-gloomy: perhaps I was. For I wrote under the impression produced by a long drive through one of the least inspired, ugliest spectacles in the world—the outskirts of a great industrial city, which, one must confess it with shame, is a conspicuous and universal characteristic of modern Anglo-Saxon society. At no other age in human history can such large masses of mankind have lived so far removed from visual objects that can inspire imagination and ennoble and purify consciousness. There are moments when it seems almost impossible to believe that surroundings so drear can breed anything but a race of mean and unimaginative men and women, blind to everything that should delight and elevate human-kind.

And yet I think that perhaps I was wrong. On the evening that I committed my article to the post, I returned to my chambers tired in mind and body. I lay down on my sofa and turned on the wireless, meaning to close my eyes for half an hour before taking up my next task. I found I was listening to the voices of children, singing in chorus in a great Northern city. For March, as I then remembered, is throughout the scholastic world of twentieth-century Britain, the month *par excellence* for musical festivals. Here in the Town Hall of a provincial city were gathered together several thousand children from all the schools in the mean and cramped streets which house its

working population. I could picture the scene well, for, as an erstwhile teacher, I knew it of old: the massed children, with pale faces, scrupulously washed for the occasion, the eyes, belying those pallid faces, alight with excitement, the fiddles tuning-in against the uninspiring monotony of the vast hall. And then the singing began. The trams and the lit pavements outside were forgotten, and the grey servility of industrial urban life was transformed by the clear beauty of song. They sang songs that belonged to the great past of their country—of "Early One Morning" and "Blow Away the Morning Dew" and "The Hunt is Up." They sang them as though they had never been sung before, with glad, fresh, eager voices. To the elders the magic, if it had ever existed, had gone out of these ancient songs so full of the freshness and innocent wonder of youth: they could have seemed nothing but meaningless and hackneyed survivals. But the children knew nothing of their history and were probably utterly unconscious of all their glorious incongruity to the common life of to-day. Theirs was the unsullied, happy imagination and the spirit of creative wonder of their first pastoral makers; through the eyes of these simple creations of old they saw that life was good and sang for joy that it was so. And the words of the Memorial to Cecil Sharp in the Hall of the National Folk Dance Society came back to my mind, that "he restored to the English people the songs of their country."



THE NEW TWO-SHILLING PIECE; BEARING AN ADAPTATION OF THE COMMONWEALTH COAT OF ARMS.

In October last, the Federal Treasury approved the designs by Mr. Douglas Annand, of Sydney, for the new Australian coinage and the dies were made by Mr. Kruger Gray, designer for the London Mint. The obverse of all the coins bears the King's head, but the reverse has now a typically Australian appearance. The florin has a representation of a shield bearing the badges of the States of New South Wales, Victoria, Queensland, Western Australia and Tasmania, and the Arms of South Australia, surmounted by an Imperial crown and supported by a kangaroo and emu—an adaptation of the Commonwealth Coat of Arms. The ears of wheat and the ram's head on the threepenny-piece and the shilling are probably symbolic of Australia's agricultural wealth; while the penny bears a spirited representation of Australia's most popular emblem, the kangaroo.

I understood now the full meaning of that commemorative phrase. For it came to pass that the benefit of that rediscovery and restoration was not to



THE THREEPENNY-PIECE; BEARING THREE EARS OF WHEAT, POSSIBLY SYMBOLIC OF THE COUNTRY'S ARABLE WEALTH.



THE SHILLING; WITH A REPRESENTATION OF A MERINO RAM'S HEAD BETWEEN TWO SEVEN-POINTED STARS.



THE PENNY; WITH A REPRESENTATION OF A KANGAROO AT SPEED AND (LEFT) A SEVEN-POINTED STAR.

THE NEW AUSTRALIAN COINAGE—EMBODYING NATIONAL EMBLEMS AND AGRICULTURAL SYMBOLISM.

be confined only to the drawing-rooms of such places as North Oxford and Bloomsbury; but, aided by a few great national teachers of song, like Sir Walford Davies and the late Mr. Gustave Holst, was to be transmitted through our vast system of national education to millions of town-bred children who would never otherwise have heard them or caught a glimpse into the beauty and wonder behind them. That system of education has many weaknesses, and those who direct it have made many false assumptions and more than one dangerous and arrogant mistake. But good and evil in this rough world are a matter of comparison, and on the balance the national educational system of this country does far more good than harm, and is a mighty factor for the survival and restoration of all that we mean by civilisation. More than any other set of men and women the teachers of this country are carrying on their backs the burden of saving humanity from barbarism. Their struggle is often waged, sometimes unconsciously, against heavy odds; against them is the whole background of the unintelligible life of the streets, the blind vulgarity of popular Press and film, and often the deficiencies of their own background and education. But taking them all round, they, as a profession, are putting up a magnificent fight for all that we mean by the misused word culture, from which springs gentleness, understanding and the

perception of what is beautiful. If they succeed, and the Western world does not go down, as it went down fifteen centuries ago, before the barbaric forces that threaten it, posterity will have cause to remember them with gratitude. They are soldiers enlisted in the defence of the future, and of all that is most precious in life; and, if they are wise—like these teachers of song—they will find their finest weapons in the

great armoury of the civilised past.

All this, and more, flashed through my mind as I listened to the children singing. I thought of the school where I first taught in North London; of the little library in the St. Pancras slum that the children of a dozen poverty-stricken elementary schools used to besiege every evening till I could open the doors to them and admit them to the flood of light, to seemly and beautiful rooms, and fine editions of great books; of that wonderful girls' school in a drab district south of the Thames where the head-mistress—a true prophet and leader of her fellow-kind if ever there was one—shed such a radiance about her that the whole school was lit by it, and a spoilt, lionised visiting lecturer, recalling his own teaching days, felt constrained to refuse his fee. There have been ages when the profession of arms was the only one for a true man who wished to make the world a better place for himself and his fellows: there are places, perhaps, in the world to-day where it is still so. But in Britain, after a century and a half of industrial life, the most important and the noblest calling is that of a teacher of children, and the best teacher of all he or she who teaches them that there are finer things in life than wages and dividends. It is the thought that there are many faithful men and women who are doing so that makes me believe that our future as a people may still be more splendid than our past.



SOLDIERS EQUIPPED WITH SKIS: A SPANISH GOVERNMENT BATTALION FOR MOUNTAIN WARFARE, BESIDE A BUILDING TRIPLY INSCRIBED WITH THE WORD "DISCIPLINE."

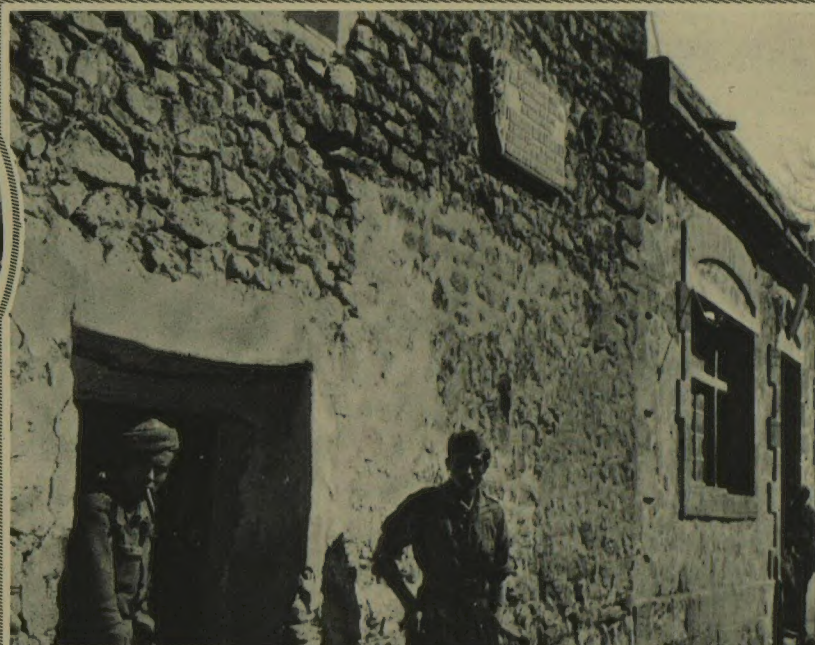
SPANISH WAR SCENES: THE FALL OF BELCHITE; PRISONERS; SOLDIER-SKIERS; GOYA'S BIRTHPLACE.



SOLDIERS EQUIPPED WITH SNOW-SHOES, CARRIED ON THE BACK: ANOTHER SECTION OF THE SPANISH GOVERNMENT'S MOUNTAIN WARFARE BATTALION.



BELCHITE IN RUINS AFTER ITS RECENT RECAPTURE BY THE NATIONALISTS: A TOWN TAKEN BY THE REPUBLICANS LAST SEPTEMBER. (Wide World.)



THE BIRTHPLACE OF GOYA, THE SPANISH PAINTER, IN NATIONALIST HANDS: THE HOUSE, WITH ITS MEMORIAL TABLET, AT FUENDETODOS. (Wide World.)



IN RECAPTURED BELCHITE: NATIONALIST LORRIES PASSING THROUGH STREETS STREWN WITH DÉBRIS DURING THE FRANCO OFFENSIVE. (Wide World.)



PRISONERS AT EXERCISE IN BELCHITE: SOME OF THE SEVERAL THOUSANDS OF REPUBLICAN TROOPS CAPTURED BY THE NATIONALISTS. (Wide World.)

A note on our two top photographs states: "The Spanish Republican Government, in organising its army, has formed a Pyrenean mountain battalion, which has already gone to the front." On March 9 General Franco's forces launched a big offensive in Aragon. The immediate object was to break the line of fortifications behind which the Republicans had consolidated ground won in their Belchite offensive last September. Reporting the Nationalist advance on March 10, a "Times" correspondent said: "General Yagué's troops this afternoon entered Belchite. In two days they have recovered most of the territory gained by the Republicans last autumn. . . . Yesterday Moroccan regiments and Navarrese volunteers burst through Republican lines along the ridges between Villanueva del

Huerva and Fuentetodos. Tanks broke through the barbed-wire entanglements, and the enemy machine-gun nests, built of cement, were abandoned. The village of Fuentetodos was occupied yesterday." Fuentetodos, nine miles west of Belchite, is the birthplace of the celebrated painter, Goya (1746-1828). Our photograph shows a tablet on the house where he was born. A "Times" report of March 15 stated: "Before the offensive the Republican lines in the Belchite district bit deep into Nationalist territory, threatening communications between Saragossa and Teruel. Now the position is reversed, for a broad wedge of Nationalist ground points towards the Mediterranean and threatens to sever Catalonia from the rest of Republican Spain." After the fall of Belchite little resistance was offered.

FRANCO'S FORCES ON THE ARAGON FRONT: A FAMOUS ARTIST'S SKETCHES.

DRAWINGS BY GEORGES SCOTT.



IN THE TERUEL SECTOR OF THE ARAGON FRONT: NATIONALIST TROOPS ADVANCING IN OPEN ORDER ON HILLY GROUND.



A SENTINEL OF GENERAL FRANCO'S ARMY, WHICH LATELY ADVANCED RAPIDLY IN ARAGON, STANDING BESIDE BARBED WIRE.



A STANDARD-BEARER OF GENERAL FRANCO'S MOROCCAN GUARD: A PICTURESQUE FIGURE MOUNTED ON A WHITE HORSE, AT BURGOS.



WITH WOMEN WAVING ENCOURAGEMENT: REGULAR TROOPS ON THE MARCH, CARRYING THE RED AND GOLD FLAG OF NATIONALIST SPAIN.

WE reproduce on this and the opposite page some very interesting drawings from the sketch-book of that famous French artist, M. Georges Scott, with whose work our readers have had many opportunities of becoming familiar on past occasions. The present examples are the result of his tour in Nationalist Spain, in the early part of [Continued below.]



WHEN WINTRY CONDITIONS PREVAILED ON THE ARAGON FRONT, BEFORE THE RECENT NATIONALIST ADVANCE: AN OFFICER OF THE REQUETES.



WITH A STANDARD-BEARER (IN CENTRE) CARRYING THE RED AND GOLD FLAG: A BODY OF NATIONALIST TROOPS ENTERING A CAPTURED TOWN.



ON THE TERUEL FRONT DURING THE COLD WEATHER: A TYPICAL GROUP OF NATIONALIST SOLDIERS IN THE LONG OVERCOATS WORN IN WINTER.

[Continued.]

this year, when wintry conditions still prevailed on parts of the front. During his journey he visited San Sebastian, Bilbao, Salamanca, Burgos, and the Aragon front, and in these vivid drawings, with his accustomed skill, he shows typical figures and incidents of the Civil War as seen from the Nationalist side. Describing the scene in a room of an hotel at Burgos illustrated in the large drawing at the foot of the right-hand page, M. Georges Scott writes: "After dinner we adjourned to the *salon*, where we formed groups. There were a number of officers, including Generals and Colonels, with their families, and some German technician officers, but no Italians or French. At about half-past ten the loud-speaker

installed beneath a large portrait of General Franco announced the official *communiqué* and everyone listened in silence. When the announcement was over, the National Hymn was heard, and with one accord the whole company stood up and saluted the portrait of Franco with outstretched arms. This scene was repeated every evening, and was very impressive." Concluding an account of his experiences, M. Georges Scott says: "The outstanding impression left on my mind by this short visit to White Spain is the wonderful organisation that prevails throughout, the great enthusiasm, profound devotion to the 'cause,' and firm confidence in the issue of the struggle." During the last few weeks (subsequent,

[Continued opposite.]

SKETCHES MADE AT THE FRONT IN ARAGON :
AND AT GENERAL FRANCO'S HEADQUARTERS.

DRAWINGS BY GEORGES SCOTT.



TERUEL REFUGEES RETURNING TO THEIR TOWN AFTER ITS RECAPTURE :
TYPICAL EFFECTS OF WAR ON THE CIVILIAN POPULATION.



PRISONERS OF WAR TAKEN BY THE NATIONALIST FORCES : TYPICAL SOLDIERS
IN THE SERVICE OF THE SPANISH REPUBLICAN GOVERNMENT.



NATIONALIST OFFICERS : (L. TO R.) AN
ARTILLERY OFFICER; COLONEL LATORRE,
OF THE ARTILLERY; AND GENERAL
MILLAN ASTRAY.



SADDENED BY THEIR EXPERIENCES IN THE CIVIL WAR : TYPICAL SPANISH
WOMEN REFUGEES, ONE OF THEM WITH A BABY.



A LITTLE CEREMONY OF LOYALTY TO THE NATIONALIST LEADER AND HIS CAUSE IN A BURGOS HOTEL : GUESTS IN THE SALON SALUTING A PORTRAIT
OF GENERAL FRANCO, AFTER HEARING NEWS OF A VICTORY ANNOUNCED BY A LOUD-SPEAKER FOLLOWED BY THE NATIONAL HYMN.

Continued.]
of course, to M. Scott's visit), General Franco's forces have been engaged in a rapid and successful offensive on the Aragon front. This advance, on a fifty-mile front south of Saragossa, began on March 9, and in two days, it was reported, the Nationalists occupied about 500 square miles and took more than 3000 prisoners. On the 13th, it was stated that the total area then gained was about 1000 square miles. On the 14th was announced the capture of Alcaniz, an important Republican centre of communications on the Saragossa-Tarragona road, and a few days later the Nationalists had taken Caspe, the capital of Republican Aragon. By that time they had occupied nearly 2000 square miles of territory. The Republicans put up a strong resistance, and concentrated reinforcements between Barcelona and Valencia to prevent the Nationalists from reaching the Mediterranean coast.

SPIES THROUGH THE AGES.

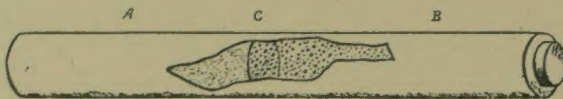
"THE STORY OF SECRET SERVICE": By RICHARD WILMER ROWAN.*

An Appreciation by SIR JOHN SQUIRE.

THE literature of espionage is considerable and steadily increasing: people have a natural curiosity about what goes on behind the scenes, and there are endless "thrillers in real life" in the stories of this furtive and dangerous pursuit. But I have never come across a book on the subject as comprehensive as Mr. Rowan's. His readers will certainly not be able to complain that they are not getting their money's worth. In nearly eight hundred pages of solid print he surveys "thirty-three centuries of secret service"; he covers so much ground so extensively that it is a pity that he did not complete his work with an index.

The eminent and respectable, as he remarks, have always been compelled to employ spies, but have not cared to emphasise the fact. "Spies and speculators for thirty-three centuries have exerted more influence on

her tontorial speciality, she allowed Philistine spies to hide in her house (Judges, 16: 9), and used her sex to gain intelligence from a powerful enemy, playing the model



THE SABOTAGE "CIGAR": A LENGTH OF LEAD-PIPING DIVIDED INTO TWO COMPARTMENTS, ONE CONTAINING SULPHURIC ACID (A) AND THE OTHER SUGAR AND CHLORATE OF POTASH (B). A COPPER PARTITION (C) SEPARATES THE TWO COMPARTMENTS, AND THIS IS GRADUALLY PENETRATED BY THE ACID, WHICH THUS OPERATES AS A TIMING DEVICE IN THIS SIMPLE FORM OF INCENDIARY BOMB.

confederate, resolved to earn the eleven hundred pieces of silver promised her by "the lords of the Philistines." She achieved what amounted to a complete espionage triumph, locating the largest effective force of her adversaries' enemies and contriving the stroke which put that force out of action. For her conquest of the Goliath of dalliance she was not overpaid. Thereafter we are conducted through an extraordinary and crowded maze of cunning, scoundrelism, and heroism in antiquity, in the Middle Ages, and later. The Elizabethan era provides a bewildering network of espionage. In France at that time, the spy even seems to have enjoyed a certain measure of esteem. It is related of the Duc d'Epemon that "A man had been brought before him accused of behaving suspiciously. The Duke ordered him searched, and thus came to the conclusion that the fellow was a spy. 'Devil take me if I did not suppose that you were only a thief,' said d'Epemon. 'I should have had you whipped till you went spinning like a top. . . . But I see now that you are really an honest spy. Here are two gold pieces for you. Be off—and tell those that sent you that, when we meet them, we shall see that their work is cut out for them.' The story of André is fully told, and there is a mass of information about

terrifyingly good as we all supposed. "We are accustomed to think of the German preparations for the great European conflict as about the most perfect example of military thoroughness and foresight made known in modern times. How curious, then, to uncover the confession of Colonel Walther Nicolai, the General Staff Officer who commanded the German Secret Service throughout the war, in which he admits: "The war was looked upon as wholly a military affair, and therefore remained in the Military Intelligence Department. But it only dawned gradually on the General Staff how defective the Intelligence Service of the Government actually was. In Charleville one morning I had to deliver a message from General von Falkenhayn, then Chief of the General Staff, to Von Bethmann, the Imperial Chancellor. He



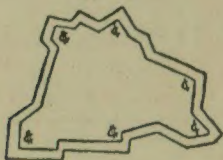
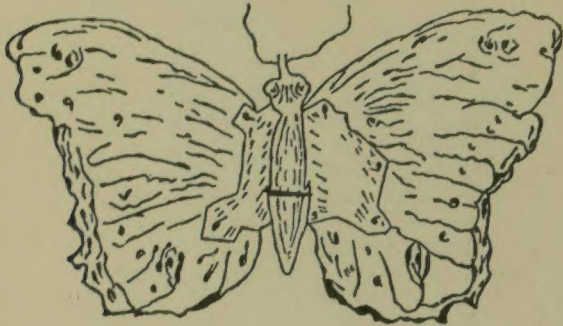
PERFECTED DURING THE GREAT WAR AND ONE OF THE MOST NOVEL AND DESTRUCTIVE SABOTAGE INSTRUMENTS: THE INTERIOR DESIGN OF THE INCENDIARY "CRAYON" PENCIL.

asked me to sit down for a minute: 'Do tell me how things are with the enemy. I hear nothing at all about that.' This seems rather ironical when one remembers how in the early stage of the war our imagination conjured up German spies in every street. Bold ones, too; I remember that at

the crisis of the fever I was absent-mindedly reading a German grammar in a tube-train when a purple-faced captain barked at me: "If you were caught with that within fifty miles of Dover you would be shot." "I must take care not to be, then," was the only answer I could think of to this strange onslaught. German spies had better take the tip; they had better not wander about England learning German, or they will be caught.

The Secret Service with the finest history appears to be our own, which has had a continuous record of triumphs since the fifteenth century. But it has had its great failures, and perhaps the supreme importance, in an imperfect world, of good spying is best illustrated by one of the most disastrous of them. According to the American Ambassador, Henry Morgenthau, the shelling of Gallipoli by the Allied Fleet was so successful that the Turkish authorities were already moving to Asia Minor. Our intelligence was defective. "One more day of that effective shelling and the precious strait would have been opened; which would have meant the opening of the Black Sea and a warm-water route to Russia, letting in the desperately needed equipment, munitions and hospital stores, letting out the hungrily desired surplus of the granary of Europe. It would have meant, too, the saving of that futile slaughter at Gallipoli, of thousands of other casualties in Mesopotamia and

[Continued on page 556.]

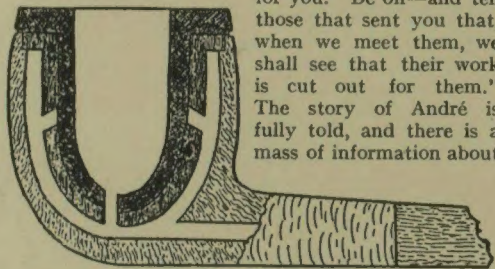


A SECRET SERVICE AGENT'S RUSE FOR PASSING ON HIS INFORMATION: AN ENTOMOLOGICAL SKETCH WHICH CONCEALS THE PLAN OF AN ENEMY FORTRESS (SHOWN BENEATH).

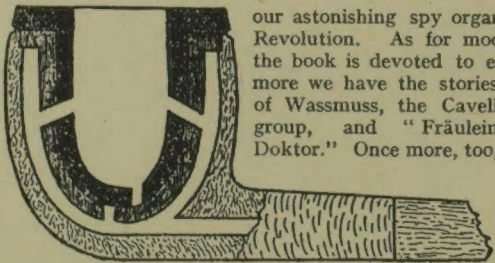
history than on historians. There are various moral, ethical and optical explanations of this phenomenon of scholarship; but perhaps the most plausible is to be found in the character of spies, the nature of their work, and the often unsavoury motives of those who have been the chief beneficiaries of espionage and the intrigues of political secret agents. Spies, in short, are a veritable insecticide upon the Great Man treatment of history, which of all treatments is the most romantic and most palatable. And the great men themselves, when composing memoirs or correcting the grade of their eminence, have been disposed to protect their spies and secret emissaries—even those safely deceased—by preserving their anonymity and resisting the temptation to divide with them the credit which otherwise would burden the narrator alone. Concern for the ultimate security of the spy is never so acute, it appears, as when the time comes to save him from his reckless, mercenary inclination to share in the public acclaim."

It will be gathered from this passage that there is a touch of the florid and a touch of the facetious about Mr. Rowan's manner of writing; but he is very readable, and the immensity of his researches inspires awe. Espionage is universal and employed to various ends. "It is an ironic era in which to speculate upon political Utopias or the millennium; but, when it comes, we shall instantly recognise the gates of pearl—not because they are pearl, but rather because they have no keyholes or other conveniences for spies and secret police." As for the various uses of spies, take this: "Long ago an Austrian political police administration became singularly exercised about, and set a close watch upon, certain of its charges—the inmates of the autocratic state—who were persons suspected of philanthropy. According to the directing brain of the imperial secret police, compassion mingling with open-handed liberality would only 'shake to its foundations the Christian religion.'" Whether prosecutions of the charitable ensued is not stated; but despotisms and their secret police are capable of almost any eccentricity.

The thorough Mr. Rowan begins his story quite early. "One of the first whose name is known, Delilah, was an impromptu secret agent of the Philistines. Apart from



A DEVICE FOR CONCEALING CIPHER NOTES AND MESSAGES WHICH ALSO ENABLES THEM TO BE DESTROYED IN A MOMENT: THE ESPIONAGE PIPE OF A MILITARY SECRET AGENT, MADE SO THAT IT CAN BE SMOKED IN THE ORDINARY WAY.



SHOWING THE UNIQUE INTERNAL DEVICE TURNED ROUND AT THE MOMENT OF DANGER: THE INNER BOWL ALTERED SO THAT THE BURNING TOBACCO CONSUMES THE INCRIMINATING MATTER CONCEALED INSIDE THE PIPE.

our astonishing spy organisation during the Wars of the Revolution. As for modern spying, nearly a quarter of the book is devoted to espionage in our own day. Once more we have the stories of Wassmuss, the Cavell group, and "Fräulein Doktor." Once more, too,

that of the gallant Lady, than whom no spy was more regretfully shot by his opponents. It is a strange trade, which mixes up some of the bravest and noblest of patriots with the basest of mercenary crooks, many of whom, during the late war, were betraying both sides. When Lady died, Lord Athlumney, the Provost Marshal, saying good-bye to him, said that he was glad to shake hands with a brave man. He had to go, though, "pour encourager les autres." Not, apparently, that the German secret service was so

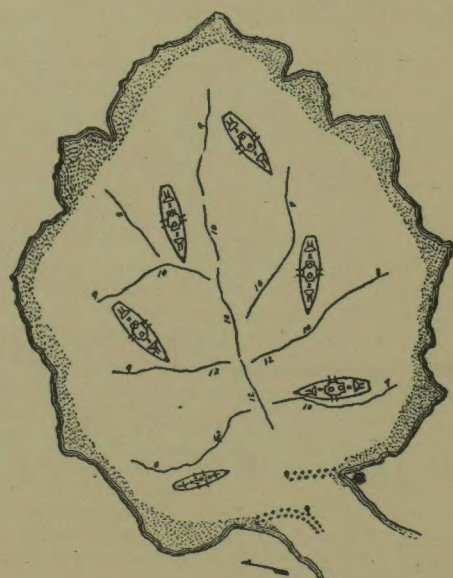


A METHOD OF CONVEYING INFORMATION THROUGH THE POST: AN AGENT'S SKETCH OF AN AVIATION IMPROVEMENT TRANSMITTED IN CHEMICAL INK UNDERNEATH THE POSTAGE STAMP OF AN OTHERWISE "INNOCENT" LETTER.

desired surplus of the granary of Europe. It would have meant, too, the saving of that futile slaughter at Gallipoli, of thousands of other casualties in Mesopotamia and



APPEARING TO BE A "NATURALIST'S" ROUGH SKETCH OF AN INSECT COLONY AND "PLANT LIFE"—BUT IN REALITY A PLAN OF A NAVAL BASE WITH MINED CHANNELS.



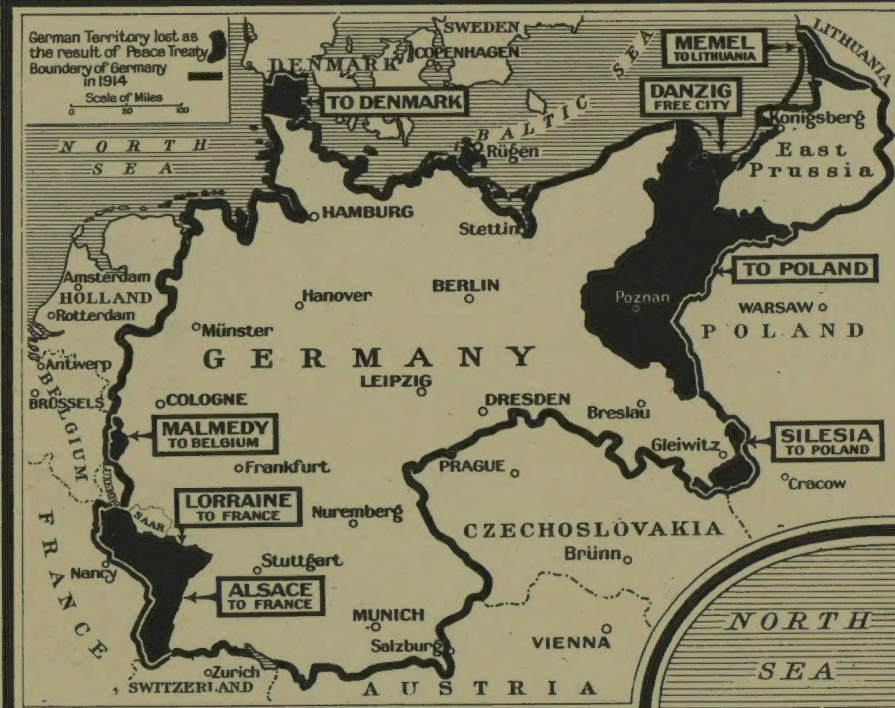
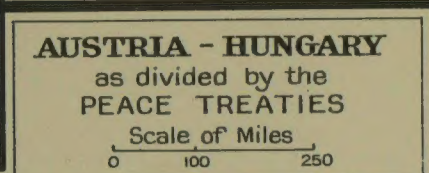
THE SKETCH OF AN INSECT COLONY ANALYSED BY ITS RECIPIENTS: THE DRAWING STRIPPED OF ITS "CAMOUFLAGE"; SHOWING ANCHORED WARSHIPS AND THE POSITION OF THE MINE-FIELDS.

* "The Story of Secret Service." By Richard Wilmer Rowan. (John Miles; 15s.)

CENTRAL EUROPE'S VICISSITUDES: GERMANY AND AUSTRIA-1914; 1919; 1938.

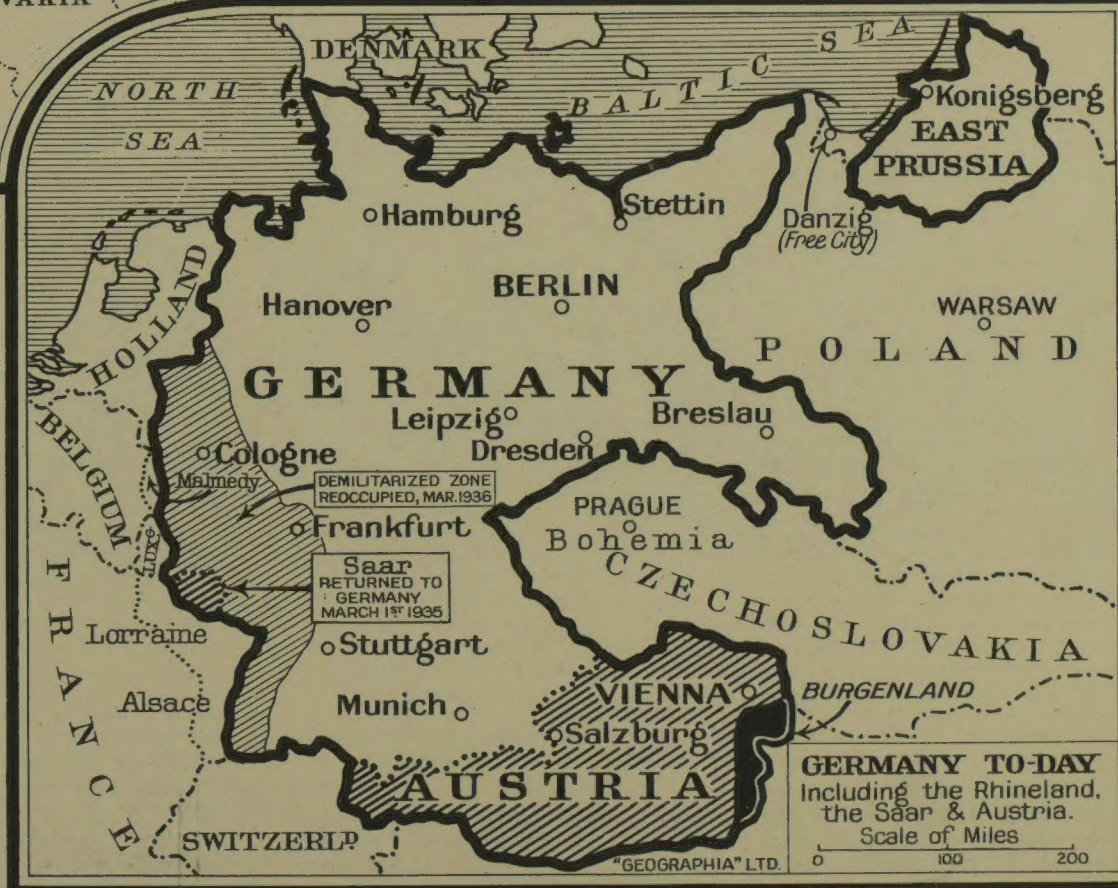


the Burgenland, the Austro-Hungarian frontier province (shown in solid black in these maps), proved a fruitful source of dispute. In the West the Reich handed back Alsace-Lorraine to France. The Saar industrial area was to be put under the control of the League of Nations for fifteen years, to be followed by a plebiscite. The Rhineland was declared a demilitarised zone. Germany's area shrank from 208,000 to 181,000 square miles. But Pan-Germanism was far from dead. As the Nazi party gathered strength, it became a prominent part of the latter's programme. Nazi propagandist maps emphasised the bodies of Germans outside the Reich in Lithuania, Poland, Czechoslovakia, and, above all, Austria. (The wilder theorists even claim that parts of Switzerland and the Low Countries are "racially" German!) Step by step Herr Hitler's Government has been expanding the Reich's borders and authority. First came the Saar plebiscite in March 1935, which brought that area back to Germany; then the reoccupation of the demilitarised zone, in March 1936, restoring full sovereignty to Germany in the Rhineland; finally, on March 12, 1938, the invasion of Austria, bringing about the Union of that country with the Reich—a Union forbidden by the Peace Treaties. The area of Germany is now, again, over 200,000 square miles.



THE earlier part of the nineteenth century saw continuous changes in the boundaries and status of the German States and Austria-Hungary; but after 1870 the frontiers of Germany remained rigid for nearly fifty years, while those of Austria altered very little. The Great War threw the whole of Central Europe back into the melting-pot. On the one hand, pan-Germans felt encouraged to plan an array of Teutonic dependencies along the Baltic littoral, the General Staff demanded a linking of Belgium with the Reich, and Austrian statesmen worked for a Polish State under Austrian auspices. On the other hand, the various races in the Habsburg Empire, encouraged by Allied propaganda, were becoming more and more insistent on independence. In the end the Allies', and not the Central Powers', plans triumphed. The Peace Treaties brought about the biggest revision of European boundaries for a hundred years. Austria-Hungary vanished, giving place to the jig-saw puzzle of succession States. Poland came back into the European scheme of things after a hundred years' extinction, and was increased till her area was nearly as great as that of Germany; being provided, in addition, with the famous corridor which split East Prussia from the body of the Reich. Austria was reduced to the purely Teutonic parts of the old Habsburg Empire, and even further reduced by the handing over of the Trentino to Italy. Hungary lost all the provinces in which she had ruled subject races, and some Magyar districts as well;

[Continued above on right.]



THE END OF AUSTRIAN INDEPENDENCE— "THE YOUNGEST BULWARK OF THE GERMAN NATION."



ANTI-SEMITISM IN VIENNA: YOUTHFUL AUSTRIAN NAZIS DRIVING THROUGH THE CITY LOOKING FOR JEWISH-OWNED SHOPS, WHICH THEY IMMEDIATELY MARK ON THE WINDOWS WITH THE WORD "JUDE." (Keystone.)



AUSTRIAN NAZI "JEW-BAITING": AN OPTICIAN'S SHOP MARKED WITH THE WORD "JEW" AND A SWASTIKA IN RED AND BLACK PAINT. (Keystone.)



REMOVING A BARRIER WHICH SEPARATED GERMANY FROM AUSTRIA: CUSTOMS OFFICIALS, ASSISTED BY WILLING HELPERS, REMOVE A SIGN OF AUSTRIA'S NATIONAL STATUS ON HER INCORPORATION AS A GERMAN STATE. (A.P.)

The Nazification of Austria has had the unfortunate effect of giving extensive powers to the Austrian Storm-troopers, the majority of whom are youths whose average age is seventeen or eighteen. Their treatment of the refugees who attempted to leave the country, and even of tourists, was reported to be "generally much ruder than was necessary." The anti-Jewish campaign also gave them an opportunity of displaying their "authority," and lorry-loads of these young men scoured Vienna looking for Jewish shops, on the windows of which they daubed the word "Jude," and a swastika in red and black paint. The official measures against



AT SCHUSCHNIGG'S RESIDENCE: GUARDING THE HELVEDERE PALACE, WHERE THE FORMER CHANCELLOR WAS PLACED UNDER "HOUSE-ARREST." (Planet News.)



REFUGEES AT THE MERCY OF MERE BOYS: MEMBERS OF THE NAZI YOUTH MOVEMENT EXAMINING PASSPORTS ON THE AUSTRO-SWISS FRONTIER. (Wide World.)



THE RATHAUSPLATZ IN VIENNA RENAMED IN HONOUR OF THE FÜHRER: A WORKMAN FIXING A TEMPORARY PLATE BEARING THE LEADER'S NAME. (Planet.)



THE ROME-BERLIN AXIS IN OPERATION: GERMAN AND ITALIAN OFFICIALS FRATERNISING AT THE CUSTOMS BARRIER AT THE BRENNER PASS—THE FIRST ZONE TO BE OCCUPIED BY GERMAN TROOPS. (Keystone.)

non-Aryans are also being prosecuted with great vigour: many who held public office have been dismissed, and others, including Baron Louis de Rothschild and Professor Heinrich Neumann, the famous ear specialist, have been arrested. The removal of the customs barriers between Austria and Germany created a curious situation, for the Bavarians began flocking into Austria to buy those goods which they can no longer obtain in Germany, and the customs posts had to be set up again! It was also found that it was necessary to restrain enthusiastic German Nazis from entering Austria to celebrate that country's incorporation in the Reich.

THE "UNIFIER"—HERR HITLER'S AUSTRIAN COUP: TRIUMPH, ALLEGIANCE—AND A MAP.



EUROPE—AS THE NAZIS WOULD LIKE IT: A MAP DISPLAYED IN VIENNA SHOWING THE GERMAN LANGUAGE ZONE AS ONE SOLID RED BLOCK STRETCHING INTO SWITZERLAND AND INCLUDING LUXEMBURG AND ALSACE-LORRAINE! (*Wide World.*)



"THE WHOLE GERMAN NATION WILL COME FORWARD AND DECLARE THEMSELVES SOLEMNLY FOR THE GREATER REICH": HERR HITLER ADDRESSING THE REICHSTAG. (*Planet News.*)



WELCOMING HERR HITLER BACK TO BERLIN AFTER HIS TRIUMPHANT DRIVE TO VIENNA: A SECTION OF THE VAST CROWD LINING THE ROUTE FROM THE TEMPELHOF AERODROME. (*Associated Press.*)



THE FÜHRER AT THE TEMPELHOF AERODROME: HERR HITLER RECEIVING A BOUQUET FROM A "HITLER MAIDEN" INTRODUCED BY FIELD-MARSHAL GÖRING. (*Planet.*)



HERR HITLER RECEIVING A BOUQUET FROM A WOMAN ADMIRER DURING HIS DRIVE THROUGH BERLIN: THE "UNIFIER," STANDING IN HIS CAR, ACCOMPANIED BY FIELD-MARSHAL GÖRING AND DR. GOEBBELS. (*S. and G.*)



THE AUSTRIAN ARMY SWEARS ALLEGIANCE TO HERR HITLER: OFFICERS OF THE TYROL JAEGER REGIMENT TAKING THE OATH AT INNSBRUCK DURING A SPECTACULAR MILITARY PARADE IN THE ADOLF HITLER PLATZ. (*Planet News.*)

After the incorporation of Austria as a German State, there appeared in many shop windows large maps of Europe showing, as a solid red block, the German language zone which Nazi idealists would like to see forming a Greater Reich. This zone stretches into Switzerland as far as Freiburg, and comprises the whole of Luxembourg, Alsace-Lorraine, and the Italian South Tyrol! A deep belt encircles Czechoslovakia and embraces the northern part of Yugoslavia and Western Hungary. Herr Hitler arrived back in Berlin, after his triumphant progress through Austria to Vienna, by air on March 16. Peals of bells and the frantic cheering

of some 1,500,000 people, who lined the route from the Tempelhof aerodrome to the Chancellery, greeted him and the streets were decorated with laurel and banners. He was received by Field-Marshal Göring on landing and, entering a car with him and Dr. Goebbels, drove through the streets as far as the Air Ministry, where he alighted and completed the journey on foot. On March 18 the Führer, who has taken the new title of the "Unifier," addressed the Reichstag and announced that the plebiscite confirming the union of Austria with Germany, to be held on April 10, is to be extended to the whole of the German nation.

THE RIDDLE OF CHEPHREN'S DIORITE QUARRIES ANSWERED.

DESERT DISCOVERIES THAT SOLVE A LONG-STANDING MYSTERY OF ANCIENT EGYPT.

By R. ENGELBACH, Keeper of the Cairo Museum.

Mystery has always obscured the origin of the distinctive species of greenstone, known as diorite, used by Egyptian craftsmen under the Old Kingdom, and notably for the famous diorite statues of King Chephren. Chephren (c. 2750 B.C.) was the brother and successor of Cheops, the first King of the Fourth Dynasty, who built the Great Pyramid early in the third millennium B.C. The locality in which this diorite was quarried has just been discovered, in a previously unsurveyed strip of desert, not far from the Sudanese border. The importance of the find was increased by a rock pillar standing near the quarries and bearing the cartouche of Cheops, the pyramid-builder—the only monument recording the activities of this great figure of the very distant past ever brought to light, with the exception of one rock sculpture in the Sinai peninsula. Mr. R. Engelbach, Keeper of the Cairo Museum, here gives an authoritative account of these highly important discoveries, in the furthering of which he himself played no small part.

IN June 1932, a car patrol of the Egyptian Army, led by El-Miralai L. Hatton Bey, O.C. Frontiers District Force, and accompanied by El-Ferik Sir Charlton Spinks Pasha, Inspector-General of the Egyptian Army, and El-Miralai R. Haseldine Bey, was passing an unsurveyed part of the Western Desert between Dunqul and Nakhelai oases, when they observed a ridge on which were two large cairns. As these differed considerably from the usual desert *'alâmât*, the party made a closer examination of them and a large stela was noticed bearing a very weathered inscription. Subsequently, this stela and another were brought to the Cairo Museum and submitted to me. I reported that one bore the name of Dadefrê, successor of Cheops, while the other recorded an expedition sent out under King Amenemhêt II. of the XIIth Dynasty for the purpose of obtaining "Mentet stone," and suggested that in this region might lie the long-lost quarries of the Chephren diorite.

Another expedition was sent out on Feb. 4, 1933, which I was invited to accompany. I had no hesitation in identifying the boulders scattered over the neighbourhood as being identical in material with that from which the Chephren statues were made. The diorite outcrop measured about seven kilometres by four, and seemed to occur nowhere else. To the north-east of the ridge, which was named "Quartz Ridge," 13 kilometres distant, another series of eight cairns was found on two adjoining ridges. On one side of each cairn was a small court outlined by large lumps of rock. In these courts were found a number of XIIth Dynasty stelæ, hawks, tables of offerings and votive pyramids. The stelæ recorded expeditions for "precious material" under various kings. There was no visible outcrop of rock in the near neighbourhood, but the quarries lying near by had, of course, become entirely sanded up and gave little indication as to the material sought for. Fragments of the "spoil" suggested either amethyst or carnelian.

twenty metres in diameter, on which was a stela of black granitic rock bearing the cartouche of King Cheops, and apparently giving the name of the locality, which may read "The Hunting-ground of Khufu." The stela was flanked by two triangular blocks of diorite weighing about half a ton each. On the ground in front of the platform was another stela, wedged upright in the sand, bearing the name of King Sahurê, of the Vth Dynasty, together with a very weathered inscription. Both these monuments are now in the Cairo Museum. At another quarry, dated by pottery to the Old Kingdom, a very fine copper chisel was found,

the hills, but very often the path in the low-lying ground was indicated by pairs of small cairns. The quarter-way and half-way cairns are exceptionally well constructed. Where the route was wide, traces could be seen of hundreds of animal hoof-marks, almost certainly of donkeys; where it was narrow, they converged to make a series of parallel tracks. At intervals along the route lumps of diorite were found, thrown down, perhaps, when one of the animals died (although no bones were noticed), and many sherds of the XIIth Dynasty were collected, but none of the Old Kingdom. Halting-places were frequent, always in the open and never where any shade might be found. Perhaps the overseers preferred to have the gangs in the open, to prevent any possibility of escape. No traces of wheeled vehicles were found,



CHEPHREN'S DIORITE QUARRIES, WHOSE WHEREABOUTS HAD LONG BEEN A PUZZLE TO EGYPTOLOGISTS: A MAP SHOWING THE POSITION OF THE LOCALITIES MENTIONED IN MR. ENGELBACH'S ARTICLE—SOME FIFTY MILES INTO THE DESERT, N.W. OF ABU SIMBEL.

The diorite quarries lie close to the Dunqul-Nakhelai oases route. The ancient Egyptian road from the quarries to a point on the Nile at about Tushka is indicated: it will be seen that it crosses the Wadi Halfa-Edfu car route.

weighing nearly a kilogramme. On it are inscribed the name of the owner and details of his gang.

No well was found; indeed, the traces of endless chains of animals on the route point to supplies having had to be sent from the Nile. A well would have had a retaining-wall to keep out the sand; furthermore, it would have been the centre of the workmen's huts. Actually, the huts were scattered over the whole area. The north-east quarries proved a disappointment. With our limited personnel we could not do more than follow a quarry-face down for some two metres. At that depth we were far from the level

nor of sleepers over which sledges might have been hauled. About seven kilometres from Tushka, the ancient *'alâmât* became mixed with those of the dervishes under Wad El-Nigûmi, who was defeated in the neighbourhood; the party was therefore unable to ascertain the exact spot where the embarkation took place. At the other end of the route, a ridge on which there are about twenty cairns (noticed by the previous expedition) was again visited. From it the north-easterly ridge, which has been named "Stela Ridge," is just visible on the horizon. It was found to lie in a direct line between this ridge and Tushka. It may be that the cairns were erected by various parties as propitiatory offerings on coming in sight of their goal.

There remains the problem as to how the outcrop of "Chephren Diorite" came to be known. The Survey Expedition has partly cleared up this point, since it has been found that the outcrop lies considerably nearer to the Dunqul-Nakhelai route than had previously been supposed. The colour of the stone—a light blue in the sunlight—renders it visible for miles, and must early have attracted the attention of the protodynastic peoples who passed between these oases. The first supplies would have reached Aswân *via* Kurkur Oasis. By Chephren's time, statues weighing several tons had been transported to Giza, and it is a question whether they passed along the oases or whether the route to Tushka had been found. There being no spring at the quarries, there is no reason to suppose that this route had been known from time immemorial. Our knowledge of Egyptian surveying methods is very scanty, but the Egyptians must have been well aware that the route along the oases is nearly straight and runs in a south-westerly direction, and they must have been equally well aware that the general trend of the Nile through Lower Nubia is in the same direction. Life was cheap in the eyes of the ancient Directors of Works (under Rameses IV., a desert expedition of 8362 men cost 900 lives!), and it would be by no means unlikely for one of the leaders of a desert expedition to have forced a party of men to leave the quarries and proceed in a south-easterly direction to find the Nile at any cost. No other explanation seems possible.



THE SITE OF THE CHEPHREN DIORITE QUARRIES DISCOVERED ACCIDENTALLY AFTER HAVING BEEN FORGOTTEN FOR THOUSANDS OF YEARS: SPOIL FROM DEEP WORKINGS; SHOWING THE MOUND (ON THE RIGHT) WHERE THE EGYPTIAN QUARRYMAN'S COPPER CHISEL ILLUSTRATED ON THE OPPOSITE PAGE WAS FOUND.

In February of this year, the Survey Department (Ministry of Finance) sent an expedition to revisit the quarries, its main purpose being to establish, by triangulation from known points, their exact position. Another object of the survey expedition was to ascertain the ancient route to the Nile. The party was under the direction of Mr. G. W. Murray, Director of the Topographical Survey, who was accompanied by his wife and myself. The expedition was successful in both its objects.

The sites found by the previous expedition were triangulated, and the party was fortunate enough to discover two new diorite quarries. One, a vast series of workings some half a kilometre in length, was marked by a platform of large blocks of diorite about

for which the ancient quarrymen were seeking, since large quantities of strange, multi-coloured quartz, scattered over the area, which had been thrown away as useless, must have lain beneath the friable quartz mixture which we were able to reach.

Dropped pieces of diorite led us to the discovery of the ancient road, 80 kilometres long, and the latter half of it, in the direction of Tushka, was carefully surveyed. It was all good going for desert cars and crossed the Edfu-Halfa track 33.5 kilometres from the Nile. It had certainly never been used in modern times. It was found that the Egyptians had marked out the road so that there should be no chance of parties missing their way. Not only were there large, well-made cairns, mostly intervisible, on

CHEPHREN'S LONG-LOST DIORITE QUARRIES LOCATED; AND THE FIRST STELA OF CHEOPS FOUND IN THE NILE VALLEY AREA.

PHOTOGRAPHS SUPPLIED BY R. ENGELBACH, KEEPER, CAIRO MUSEUM.



THE STELA, NEARLY FIVE THOUSAND YEARS OLD, FOUND AT THE LONG-LOST DIORITE QUARRIES OF CHEPHREN AND THE OLD KINGDOM PHARAOKS: THE ONLY MONUMENT RECORDING PHARAOKH CHEOPS' ACTIVITIES EVER DISCOVERED IN THE NILE VALLEY AREA.



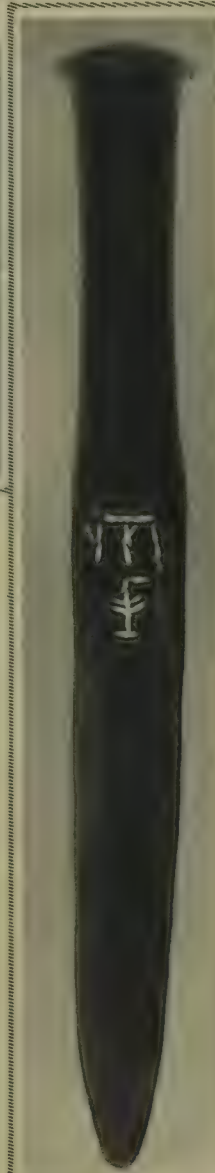
THE STELA OF CHEOPS, PRESUMABLY MARKING THE ANCIENT EGYPTIAN DIORITE QUARRIES: THE STONE AS IT WAS FOUND, ON A PLATFORM OF DIORITE BLOCKS; WITH A LATER STELA OF PHARAOKH SAHURÊ (2708-2696 B.C.) OF THE VTH DYNASTY IN FRONT OF IT.



ON THE ROAD FROM THE DIORITE QUARRIES TO THE NILE, WHERE THE HOOV-MARKS OF THE ANIMALS (PROBABLY DONKEYS) USED BY THE ANCIENT EGYPTIANS CAN STILL BE TRACED: THE HALF-WAY CAIRN; IN WHICH IS A SMALL RECESS (INDICATED BY ARROW) FOR OFFERINGS OR MESSAGES.



HOW THE STELA COMMEMORATING "THE HUNTING-GROUND OF CHEOPS" (APPARENTLY THE ANCIENT NAME OF THE DIORITE QUARRIES) STOOD THROUGH THE AGES: THE BLACK VOLCANIC ROCK PILLAR FLANKED BY TRIANGULAR BLOCKS OF DIORITE.



A TOOL USED BY A WORKMAN QUARRYING THE DIORITE UNDER THE OLD KINGDOM: A MASSIVE COPPER CHISEL FOUND ON THE SITE (LENGTH: 0'29M.)

SECOND only in interest to the discovery of the long-lost diorite quarries of the Old Kingdom is that of a stela bearing the cartouche of King Cheops (2789-2766 B.C.), builder of the Great Pyramid. It seems to give the name of the diorite quarries and may read "The Hunting-ground of Khufu" (*i.e.*, Cheops). On either side of the cartouche are representations of palm-fronds, signifying eternal youth, standing on the emblems of Stability and Life. The only other monument ever found recording the activities of Cheops is a rock sculpture in Sinai. In addition this stela is the only evidence that Cheops had control of Nubia. In other illustrations the stela is seen as it was found, on a platform of blocks of diorite on which it has stood for nearly five thousand years—alone in the empty desert. The third illustration shows the

ancient road which leads from the quarries to the Nile at Tushka, near which the quarried material was embarked for transportation down to its destination in Egypt. The road ran some fifty miles into the waterless desert; the cairn in the photograph marks the half-way point.

FIGHTING 'PLANES OF THE POWERS: I.—BRITISH FIRST-LINE MACHINES.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.



AEROPLANES ON WHICH BRITAIN RELIES FOR HER SECURITY IN THE AIR: FIRST-LINE BOMBERS AND FIGHTING TYPES; INCLUDING THE SUPERMARINE "SPITFIRE," REPUTED THE FASTEST LAND 'PLANE IN THE WORLD.

In his recent setting forth in the House of Commons of the progress of this country's air-arm expansion, Lieut.-Col. Muirhead, Under-Secretary of State for Air, said that the estimated expenditure this year (including £30,000,000 to be defrayed from the Defence Loan) amounted to £103,500,000. This figure is nearly six times as large as in 1934; twice as large as in 1936—which was a full year in the expansion period, and represented a 25 per cent. increase on last year. He mentioned that the situation was being reviewed in the light of recent events, and, if it were decided that the programme needed accelerating, the extra expenditure would be included in supplementary estimates. According to Lieut.-Col. Muirhead, Britain's "Metropolitan Air Force" now contains 123 squadrons. There are 26

squadrons overseas, and, in addition, the Fleet Air Arm represents the equivalent of twenty squadrons. This country possesses, therefore, the equivalent of 169 squadrons. As regards numbers, fifteen hundred first-line aircraft in the Metropolitan Force was the figure aimed at for March 1937, and reached shortly afterwards, and approximately 1750 by March 1939. The Air Force now stood between those two figures. The type of R.A.F. machine most in the public eye at the moment is the Hawker "Hurricane" fighter. One of these machines recently flew from Edinburgh to Northolt at an average speed of 408 m.p.h.—an unofficial land 'plane speed record. Yet the Supermarine "Spitfire" fighter, also seen in the above drawing, is stated to be even faster.

FIGHTING-PLANES OF THE POWERS: II.—CRAFT OF GERMANY'S AIR ARM.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.



THE POWERFUL LUFTWAFFE (AIR ARM) WITH WHICH THE NAZI RÉGIME HAS EQUIPPED GERMANY—REGARDLESS OF COST : FIGHTERS AND BOMBERS ; INCLUDING THE MESSERSCHMITT—OFFICIALLY THE WORLD'S FASTEST LAND 'PLANE.

With the recent increases in armament, Germany has now an air force of great strength, and some of the most famous machines in the world—foremost among which are the Junkers—are of German manufacture. Air Force (*Luftwaffe*) training establishments are dotted over Germany, and very high discipline and efficiency prevails in them. The *Luftwaffe* is the responsibility of Field-Marshal Göring, who is himself responsible to Herr Hitler. It comprises six groups and sixty squadrons, each of which numbers about twelve machines, *i.e.*, some 700 in all; and there are a further 500 aircraft in reserve. The total strength is unknown, but can be quite conservatively placed at 2000 aircraft. Germany is divided into Air Regions, centred on Berlin, Munich, Dresden, Kiel, Münster,

and Königsberg, in East Prussia. When the Nazi government began to re-arm in the air, established firms—like Dornier, Junkers and Heinkel—were, of course, given much of the work; but one or two entirely new firms were brought into being with Government help. For instance, Herr Messerschmitt, previously known as a builder of gliders, combined his talents with the industrial capacity of the Bayerische Flugzeugwerke, and this firm is now producing some of the fastest machines in the world. The best known of these is the "ME 109," which holds the official speed record for a land 'plane—379·17 m.p.h. A very notable feature of Germany's development is the successful use of Diesel type ("heavy oil") aero-motors, in which Germany unquestionably leads the world.

BOOKS OF THE DAY.

THIS week I have to present two biographical studies of famous composers. There is no need for me to introduce to our readers, long familiar with his forceful musical criticism, the author of "MOZART." The Man and His Works. By W. J. Turner. With 16 Illustrations (Gollancz; 16s.). This book, written with deep conviction, bears the marks of hero-worship, but, unlike some manifestations of that spirit, is based on catholic knowledge and sound discrimination. If, in his eyes, Mozart is the greatest master of them all, that does not mean that Mr. Turner is not fully conversant with the claims of other musicians. He preaches the faith that is in him with his usual vigour and decision. His book, provocative at times, may arouse controversy, but all must acknowledge his enthusiasm and sincerity, as well as the thoroughness with which he has studied the documents. Very wisely, I think, he has relied largely on extracts from Mozart's letters. I entirely agree with this method, as against that of fusion, condensation and paraphrase. That sort of book may be easier to read, as more consecutive, but it is apt to reflect the biographer's mind rather than that of the "biographee." "I have gone to the original sources," Mr. Turner writes, "and all the translations from the German, French, Italian, and occasional Latin, are my own. . . . My object has been to present a sufficiently full and accurate account of the man revealed as far as possible in his own words. This picture will be found to differ considerably from most of those current, especially in the English language."

One can enjoy this vivid biography for its intense character interest, without knowing much about music, although, of course, the greater the knowledge, the greater the enjoyment. Being myself no expert on the subject, I shall not enter on any high matters of musical aesthetics, but keep to the human and personal side. Just before beginning the book, I happened to listen-in to a broadcast talk belonging, I think, to a series on forgotten rivalries. On this occasion the rivals were Mozart and Salieri (a name then new to me), whose far inferior music hit the popular taste in eighteenth-century Vienna and won him lucrative appointments at Court, while Mozart remained poor and unappreciated. In reference to Mozart's untimely death at the age of thirty-five, the speaker recalled the rumour that Salieri had poisoned him, not (as in "Hamlet") "for his estate," which was a negligible quantity, but from jealousy of Mozart's transcendent genius and fear that he himself might be supplanted.

Naturally, therefore, I was curious to know what Mr. Turner might have to say about this sinister suggestion. "Mozart," we read, "spoke of his approaching death and told Constanze [his wife] that he was composing the Requiem for himself. He also said that he must have taken poison." To this last sentence Mr. Turner appends the following footnote: "The idea that Mozart was poisoned by Salieri is, of course, ridiculous. . . . but was very prevalent in Vienna long after Mozart's death, and his own statement is only a sign of the obscure nature of his death. (See Appendix)." In the appendix Mr. Turner quotes a French doctor's diagnosis of Mozart's last illness, published in a Paris medical journal in 1905. Here there is no hint of poison, and the doctor's verdict is—Bright's Disease.

In reading Mozart's life, one cannot help being struck by the contrast between the enormous *réclame* he obtained in childhood, as an infant prodigy composing complicated work at the age of seven, and the tragic penury of his later years. Mozart lived under a system of patronage, and he had not the qualities of a courtier. Perhaps the very triumphs of his youth tended against the cultivation of those qualities. Moreover, much as one respects his motives for marrying, life cannot have been made easier for him by the needs of a wife and six children, especially as "his wife . . . seems to have had no inkling of the real stature of Mozart, but saw in him only a musician of talent." Again, he did not obey the Shakespearean maxim: "Neither a borrower nor a lender be." Probably

the chief cause of Mozart's difficulties, however, was his inability to suffer mediocrities gladly, and he was a caustic critic. Quoting a letter in which he says: "Clementi is a charlatan like all Italians," Mr. Turner adds: "I wish to draw special attention to these remarks of Mozart's, because they reveal the ruthlessness in his character which so many biographers and writers on music have completely missed. . . . Everywhere Mozart went, he made for himself bitter enemies."

In the present state of Austro-German relations and European affairs generally, Mozart's attitude to matters of nationality has a special interest. Mr. Turner recalls that most of his biographers and critics "have been at pains to emphasise Mozart's interest in trying to found a national German opera," but points out that "the national character of such a movement is apt to be exaggerated for purposes of political propaganda at all times of international struggle." That may be so, but on a later page Mr. Turner quotes a letter of Mozart's to his father

In those days, when the idea of Austria being swallowed by Germany might have provoked a smile, Mozart was clear as to where his own duty lay. In 1789 he visited Berlin and was presented to the Prussian King, Frederick William II. "According to tradition," writes Mr. Turner, "the King made Mozart an offer of a Kapellmeistership at a good salary, which he refused out of loyalty to the Austrian Emperor." Such allusions are interesting, not only as details in Mozart's life, but as illustrating conditions in the musical world. Thus, we read: "The death of the Emperor Joseph II. and the accession of Leopold II. to the Austrian throne on March 13th, 1790, did no good to Mozart. Salieri retired from the conductorship of the opera and was succeeded by his pupil, Joseph Weigl. Mozart's candidature for the second kapellmeistership was unsuccessful. The coronation of Leopold II. took place in Frankfurt-am-Main on Oct. 9th, 1790. Salieri as Court Kapellmeister, his assistant Umlauf, and fifteen musicians were taken to Frankfurt in the retinue of the Emperor, but not Mozart, who, however, in view of his desperate financial plight and the possibility of having a large audience among the visitors to the Coronation, pawned his silver plate and ornaments to pay his expenses."

It was in the land known to-day as Czechoslovakia that Mozart was best appreciated. In 1791, only a few months before his death, he received an order for a new opera for the coronation of Leopold II. as King of Bohemia at Prague. "This order," writes Mr. Turner, "came to Mozart through the Bohemians, and not through the Emperor, so once again we owe an opera of Mozart's to the people of Prague, who were his truest and most consistent admirers during his lifetime." Rush and hustle are not an invention of the twentieth century, and the conditions in which Mozart carried out the commission probably contributed to hastening his end. "About the middle of

August," we read, "Mozart set out for Prague accompanied by his wife and his pupil Sussmayr. He had to work at the opera during the journey, making sketches in the carriage, and continuing his work at night in the inns they stayed at. The opera was due for performance on September 6th in Prague, and was completed in eighteen days. . . . Mozart was very unwell when he arrived in Prague and was continually taking medicine during his stay. It is not surprising under the circumstances that *La Clemenza di Tito* is not one of Mozart's greatest operatic works. . . . Nevertheless, the opera achieved later a certain measure of popularity. It was the first of Mozart's operas to be performed in London. . . . There is a good deal of fine music in this opera. Professor Dent has remarked on the beauty of the two duets, *Deh prendi* and *Ah perdona*, the melody of the latter being that, he says, which apparently inspired Shelley's 'I arise from dreams of thee.'"

Shelley's name also crops up in another delightful book about a composer—"PUCCINI AMONG FRIENDS." By Vincent Seligman. With 16 Illustrations (Macmillan; 16s.). Puccini wrote from Viareggio in 1923 in support of the "noble idea" of putting up "Shelley's Urn . . . here amongst the pine-trees by the sea on the spot where his body was found." Even more than the foregoing memoir of Mozart, this book has an epistolary foundation. "When my mother died," writes Mr. Seligman, "I found amongst her papers more than 700 letters from Puccini, all written during the last twenty years of his life. . . . I have selected some 300 to form the basis of this memoir. In no sense of the word can it be considered a formal biography. Still less is it a critical appreciation of his work . . . but rather the portrait, largely self-drawn, of a very lovable character, and the record of a singularly beautiful friendship." Puccini died in 1924. Besides their value in self-revelation, these letters are of great interest from his numerous allusions to other musical celebrities, including Toscanini, Caruso, Melba, Verdi, Tosti, Mascagni, and Strauss.

Apart from all questions of musical quality, certain comparisons between Mozart and Puccini suggest themselves

[Continued on page 548.]



THE RESCUE OF THE SOVIET NORTH POLE EXPEDITION FROM A DRIFTING ICE-FLOE: THE LAST SLEDGE-LOAD OF EQUIPMENT BEING TAKEN TO THE ICE-BREAKER "TAIMYR" (SEEN IN DISTANCE ON THE LEFT).



A CONVIVIAL SCENE AT THE SCIENTISTS' CAMP ON THE ICE-FLOE: IVAN PAPANIN, LEADER OF THE EXPEDITION, SERVING OUT THE LAST OF THE COGNAC TO MEMBERS OF THE RESCUE-PARTY FROM THE ICE-BREAKERS "TAIMYR" AND "MURMAN."

After nine months of continuous scientific work on an ice-floe, the Soviet North Pole Expedition—consisting of Ivan Papanin, P. P. Shirshoff, E. K. Federoff, and E. Krenkel, the wireless operator—was rescued on February 19 by the ice-breakers "Taimyr" and "Murmur," under the leadership of Professor Schmidt. The scientists' position had become precarious owing to the floe breaking up in a gale and drifting towards the Greenland coast. It was a race against time and adverse conditions, but the fact that the Expedition could keep in touch with the relief ships by wireless was of great assistance. On March 17 the four scientists arrived in Moscow and attended a reception in their honour at the Kremlin, at which Stalin and other prominent Soviet officials were present. Papanin and his companions brought with them the red flag they had hoisted at the North Pole, and this was proudly displayed to the Soviet leader. (*Planet News*.)

indicating that the composer himself had some personal feeling on the subject. In this letter, dated Paris, July 31, 1778, Mozart said: "I must write a great opera, not a little one; if I write a little one I get little (for here everything is taxed), and if it has the bad luck not to please the stupid French all is lost—I get no more to write, have little profit and my reputation suffers. . . . I assure you that I shall be only too pleased if I get an opera to compose. The language is the invention of the devil, it is true, and I see all the difficulties. . . . but nevertheless feel as well able to overcome them as any other composer—when I imagine all goes well I feel a fire in my body and my hands and feet tingle with the desire to make the French learn to know, honour and fear the Germans more."



A CURIOUS COMBINATION OF HUMAN AND ANIMAL PORTRAITURE: "AN UNKNOWN SITTER," BY JAN SCOREL (1495-1562)—A STRIKING WORK WITH A DOG'S HEAD THRUST BETWEEN THE COAT BUTTONS, AND A BABOON IN THE BACKGROUND.

The subject of this very remarkable painting by a much-travelled Dutch master of the sixteenth century is unfortunately unknown, but the presence of the little dog and the baboon indicates that the sitter must have been a lover of animals. The painter, Jan Scorel, who was also an architect, engineer, musician and poet, was born at Scorel, near Alkmaar, in 1495. After studying art for three years at Haarlem, he went in 1512 to Amsterdam to work under Jacob Cornelis, and about 1517 he was with Jan Mabuse at Utrecht. After that he travelled widely, visiting Cologne, Spire, Strasbourg, Bâle and Nuremberg, where he resided with Albert Dürer. Later he travelled in Styria and Carinthia, and thence to Venice, where he

joined a pilgrimage to Palestine. In Jerusalem he made many drawings, and painted a picture representing "The Incredulity of St. Thomas." In 1520 he visited the island of Rhodes on his way back to Venice, and then proceeded to Rome, where he was employed by Pope Adrian VI., a native of Utrecht. In 1524 he was ordained as a priest, and in 1528 became Canon of St. Mary's at Utrecht. In later years he worked for the King of Sweden, and in 1550 he co-operated in restoring the Van Eyck triptych at Ghent. He died at Utrecht in 1562. Some authorities attribute to him the painting "The Death of Mary" at Cologne and the altarpiece at Reinhold. There are two examples of his work in the National Gallery.

REPRODUCED BY COURTESY OF THE OWNER, MR. W. M. SABIN, 17, DUKE STREET, LONDON, S.W.1.



TRAVEL UNDERGROUND IN NEW YORK: A SET OF EASILY RECOGNISABLE TYPES IN A "SUBWAY" CAR.

Underground and Overground in New York: A French Artist's Impressions.

DRAWINGS BY J. SIMONT.

M. J. SIMONT, a distinguished French artist, whose work has long been well known to our readers, here illustrates a New York that is very different from the glittering world of the sophisticated films, the stylish sky-scraper apartments, and the glamour of Broadway. In the upper picture is seen underground travel, with a cross-section of types from the middle classes and the poor. On the right is "aerial" travel in Sixth Avenue—the famous Elevated Railway "El." for short. Sixth Avenue is to Fifth Avenue rather as Tottenham Court Road is to Piccadilly (in atmosphere, of course, not geographically). At the back is the colossal R.C.A. tower in the Rockefeller centre, a grey mass against a grey sky. On the pavement a group of unemployed men (theatrical people, perhaps, for Sixth Avenue is a great haunt of these) is listlessly studying the advertisements outside an agency. Beyond them a policeman swings his truncheon. A "subway" (underground) is being constructed underneath the Elevated; hence the litter of planks and the hoardings. In the foreground is a shoe-black, a trader practically vanished from London, but still much to the fore in New York, where household servants are even rarer and more expensive than they are with us.

RIGHT: TRAVEL ABOVE-GROUND IN NEW YORK: THE ELEVATED RAILWAY ON SIXTH AVENUE, WHICH CORRESPONDS IN ATMOSPHERE TO THE TOTTENHAM COURT ROAD IN LONDON: WITH THE R.C.A. TOWER AT THE BACK.



THE WORLD OF SCIENCE.

CONCERNING COCKROACHES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I SUPPOSE no one will ever have a kindly word for the cockroach; nor can I wonder, for it is a most unpleasant "invader of the hearth and home," a "squatter" who comes in by stealth and can only be ousted with difficulty. But there are "cockroaches and cockroaches," for they are a numerous tribe, comprising some 1200 species and with a world-wide range.

These creatures belong, it is to be remembered, to that very extensive order, the Orthoptera, which includes such apparently unlike forms as the earwigs, stick-insects, mantises, crickets, grasshoppers, and locusts. Nevertheless, all agree in what we may call the "ground-work" of their structure. The cockroaches, however, are interesting because they present, with one or two exceptions, no outstanding extremes, or "exaggerations" of growth, such as one finds in so many other members of this order. And this is to be explained by the fact that cockroaches are, with few exceptions, nocturnal in their habits, living under leaves, and so on, where they are not likely to be discovered during the day by hungry, insect-eating birds, and further, because they are of sluggish habits.

One of the most remarkable of these exceptions is the strange, puzzling *Hemimerus*, which, so far, has defied all attempts made by systematists to define its precise relationships. It is a very small insect, not unlike a larval cockroach, but as yet cannot be definitely included either among the earwigs or the cockroaches. It is found as a parasite among the fur of an African species of rat—known as the "ground pig" (*Cricetomys gambianus*), and is, as one would suppose, wingless. I mention it because, in the first place, these elusive, nondescript forms, when they come to be carefully studied, prove to be "links" between one or more types of which the ancestral history is incompletely known. And I have yet another reason. There are many keenly interested in insects in Africa, and some of these entomologists may live where this rat is common. Hence they may be tempted to hunt for this strange parasite, and perchance enlarge our scanty knowledge concerning it.

The true cockroaches, as I have said, are a very numerous tribe; but the dark, mahogany-red colour which is present in our minds when we think of this insect is by no means universal, for several tropical species have put on coats of many colours. The great *Morphua maculata*, of the Malayan region, is one of these, for herein the fore-wings are of a buff colour, spotted and freckled with pale brown, the hind-wings being of a uniform dull gold hue, while the West African *Eustegasta* is of a metallic green with yellow spots. The West Indian *Panchlora*, a rather small species, is of a delicate pale green hue. It sometimes, by the way, plays the part of a "stowaway," entering our ports with bunches of bananas. Another, *Brachycola*, a Brazilian species, has white fore-wings with large dark-brown spots. The Mexican *Paratropa* departs from the type in having long, sharply-pointed fore-wings, marked down the centre with a dark-brown band. One of the most remarkable of the tribe, however, is a species of *Corydia*, common in India and Ceylon, for it has assumed a fairly close likeness to a "ladybird" beetle, being marked by orange spots on a deep black background. It will probably be found to be living amid foliage, and that this coloration is "mimetic," causing them to be mistaken for certain "Capsid" bugs, which live among flowers and foliage and derive protection from their coloration, which is associated with a nauseous taste. Hence, as is usually the case with "warningly" coloured

animals, they are avoided by birds. There is another species which presents a resemblance to some Lamellicorn beetles. This is the wingless *Gomphodorhina*, a native of Madagascar, wherein the fore-part of the body bears two short projecting spines.

It is, furthermore, the giant of its tribe, measuring over three inches in length. In this matter of size, however, it is run very close by *Blabera gigantea* (Fig. 1), a typical cockroach which is nearly three inches long. Though it is found all over tropical and sub-tropical America, none of those collectors who have sent specimens of it to our museums has told us anything of its habits. These require long and careful watching, for which the collectors have no time.

Finally, there are species which can roll themselves up after the manner of an armadillo, or of our common woodlouse, or "pill beetles." This modification of the body is most marked in the Australian *Perisphæra*, wherein, when rolled up, the tail-end fits exactly into the great head-shield. Unfortunately, none of the species I have mentioned is known to any but entomologists, hence they have no names in common speech. Yet it is well that we should bear their existence in mind, inasmuch as they show us that here, as well as in other living creatures, there is no stability of type. In size, shape, and coloration they develop their own inherent modes of response to the external world. Only in some instances do we seem to find a reason for these differences. This point is well illustrated in the case of some species which have taken to burrowing; and this habit is still further developed in the Australian *Panesthia*, which have the legs modified for digging burrows, wherein may be found both male and female, and their young in various stages of growth. It is said that to facilitate life in these underground dwellings, the adults, on attaining maturity, bite off their own wings!

There are many species of cockroach wherein the females are wingless. In some, in both sexes, as in *Heminyctobara*, of Mexico and Guatemala (Fig. 2), only minute vestiges of wings remain. In spite of its limitations in the way of travel, it will be noticed that it has an extensive geographical range. It may not generally be known, but there are three small species of cockroaches to be found in southern England in woods and amid furze and heaths, but they are not likely to be discovered save by entomologists.

Though it is commonly supposed that but one species invades our houses, this is by no means true. The common cockroach (*Stylopyga orientalis*) was the first to instal itself in our kitchens and bakehouses.

It is said to have been brought into Europe from Asia about 200 years ago as a "stowaway" on cargo ships. We could have done without it! The female is wingless and the wings of the male are small, but efficient. A much larger species, the "ship-cockroach" (*Periplaneta americana*) as will be seen in Fig. 3, has relatively enormous wings. It does much damage to stores of farinaceous food. Instances have been recorded where a box of biscuits on being opened revealed only a mass of living cockroaches! It may often be seen running about the warmer houses in the Zoo. Another and very similar species—*australis*—has established itself in the glass-houses of the Botanic Gardens at Kew and Cambridge. Another recently introduced cockroach is *Phyllodroma germanica*, a rather smaller species than those just referred to. It has spread rapidly in London and is now a great pest. They are all most objectionable "squatters" in houses, not only on account of their offensive smell, but also on account of the damage they do.



1. A GIANT COCKROACH WHICH HAS A LARGE FLAT BODY, NEARLY THREE INCHES LONG, AND ORNAMENTED FORE-WINGS: *BLABERA GIGANTEA*, OF TROPICAL AND SUB-TROPICAL AMERICA.



2. A GREAT WINGLESS COCKROACH (*HEMINYCTOBARA TRUNCATA*), OF MEXICO AND GUATEMALA: THOUGH ONLY MINUTE VESTIGES OF WINGS REMAIN, IT HAS AN EXTENSIVE GEOGRAPHICAL RANGE, WHICH DENOTES CONSIDERABLE ANTIQUITY.



3. THE "SHIP-COCKROACH," WHICH HAS VERY LARGE WINGS: *PERIPLANETA AMERICANA*, WHICH IS COMMON ON BOARD SHIPS, WHERE IT DOES MUCH DAMAGE TO BISCUITS AND OTHER FOOD STORES.

PEOPLE IN THE NEWS: EVENTS AND PERSONALITIES OF THE WEEK.

**THE EARL OF KINNOULL.**

A Socialist Peer. Junior Whip of the Socialist party in the House of Lords. Died March 19; aged thirty-five. The Earldom is a very old one, dating back to 1633; and Lord Kinnoull was the fourteenth holder of the title. He is succeeded by his son, aged three. (*Elliott and Fry.*)

**MR. A. G. PITE.**

Headmaster of Cheltenham College since the end of last summer term. Died March 17; aged forty-two. Served in the R.F.A. in the war. Head of Cambridge House, the Cambridge University Settlement in Camberwell, 1925. Headmaster, Weymouth College, 1927. (*Howard Coster.*)

**FRAU FEY.**

Most poignant among the many tragedies which resulted from the Nazi invasion of Austria was that of Major Fey. Before killing himself, on March 15, he shot his wife (whose portrait is seen here), his nineteen-year-old son, and faithful dog. (*Keystone.*)

**MAJOR EMIL FEY.**

The former Austrian Heimwehr leader. Killed himself, after shooting his wife and son on March 15. Was Vice-Chancellor under Dr. Dollfuss. In the war won the famous Maria-Theresa order, conferred for exceptional courage. President, the Danube Steam Navigation Co. (*S. and G.*)

**BARON FRANCKENSTEIN.**

Austrian Ambassador in London. His office lapsed after the German invasion and the absorption of Austria into German Embassies. His appointment dated from October 1920. His fondness for music made the Austrian Legation into London's greatest musical salon. (*Fayer.*)



THE KING AND QUEEN VISIT HOUSING ESTATES: THEIR MAJESTIES TALKING TO FLAT-DWELLERS AT WANDSWORTH.

The King and Queen had an enthusiastic welcome when they visited housing estates at Lambeth, Battersea and Wandsworth recently. Their Majesties talked to the occupants and the Queen showed great interest in the interior arrangement of the homes and the welfare of the women. In Hemans Street, Lambeth, they saw large blocks in which lived families moved from former slums. (*Associated Press.*)



"WORTHY OF THE GREAT CITY OF BELFAST": MRS. NEVILLE CHAMBERLAIN OPENING THE NEW BELFAST HARBOUR AIRPORT, WHICH HAS BEEN BUILT ON LAND RECLAIMED FROM THE SEA.

On March 16, Mrs. Neville Chamberlain opened the new Belfast Harbour Airport, which has been built on 365 acres reclaimed from the shores of Belfast Lough. In her speech, she declared the airport to be a magnificent one, worthy of the great city of Belfast. Our photograph shows also the Duke of Abercorn, Sir Crawford McCullagh and Sir Ernest Herdman, Chairman of the Harbour Board. (*Topical.*)



THE ROYAL VISIT TO ARABIA: THE EARL OF ATHLONE AND PRINCESS ALICE, COUNTESS OF ATHLONE, AT JEDDA, WHERE THEY WERE RECEIVED BY THE AMIR FEYSAL.

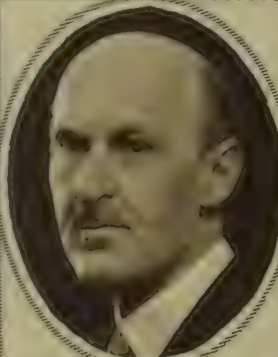
The private visit of Princess Alice and the Earl of Athlone to Arabia was concluded on March 20. At Jedda the royal visitors were received by the Amir Feysal. Our photograph shows (from l. to r.) Sir Reader Bullard, the British Minister; Princess Alice, the Amir Feysal, the Earl of Athlone, Lord Frederic Cambridge and Sir Fuad Hamza. (*"The Times."*)

A ROYAL VISIT TO THE SCIENCE MUSEUM: QUEEN MARY WITH PRINCESSES ELIZABETH AND MARGARET IN THE RAILWAY SECTION.

It has become the custom for Queen Mary to take Princess Elizabeth and Princess Margaret on educational visits on Monday afternoons. An instance of this was the royal visit to the Science Museum, South Kensington, on March 21. They were shown round by the Director, Colonel E. E. B. Mackintosh. The Princesses displayed great interest in the models of ships and early aeroplanes. (*Topical.*)



MR. J. H. McC. CRAIG. Principal Assistant Secretary in the Treasury. Appointed Deputy Master and Comptroller of the Royal Mint, in succession to the late Sir Robert Arthur Johnson. Mr. Craig, who is fifty-three, was appointed to his Treasury post in 1931. (*Barrell.*)

**SIR HENRY CRAIK.**

Recently appointed Governor of the Punjab in succession to Sir Herbert Emerson, who is to proceed on six months' leave before being reappointed. Home Member of the Governor-General's Executive Council since 1934. (*E. and F.*)

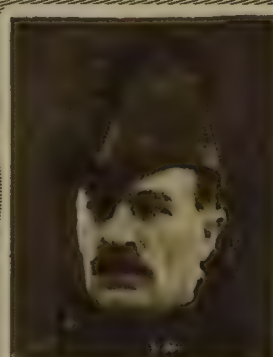


ARRIVING AT CAIRO ON THEIR RECORD-BREAKING FLIGHT: FLYING-OFFICER CLOUSTON (L.) AND MR. VICTOR RICKETTS.

Flying-Officer A. E. Clouston and Mr. Victor Ricketts left Gravesend on March 15 on an attempt to set up a new record for a flight to Australia and New Zealand. They failed to beat the time established by C. W. A. Scott and the late Campbell Black in 1934; but, at the time of writing, have made five new records—England-Sydney; England-New Zealand; Darwin-Sydney; Australia-New Zealand; and New Zealand-Australia. (*Wide World.*)

**MR. F. H. WYNNE.**

Deputy Chief Inspector of Mines. Appointed Chief Inspector in succession to Sir Henry Walker, who is retiring. Mr. Wynne, who is sixty, became an Assistant Inspector in 1904. He was a pupil of the late Mr. J. C. Cadman. (*Bassano.*)

**MR. R. I. CAMPBELL.**

Appointed British Minister in Paris, March 16, in succession to the late Mr. Hugh Lloyd Thomas. Had already served in Paris as Second and then First Secretary, from 1920 to 1923. Also served in Washington and Cairo. (*Universal.*)

POLAND AND LITHUANIA: ACCEPTANCE OF AN ULTIMATUM EASES TENSION.



THE SEAT OF GOVERNMENT IN LITHUANIA: KOVNO (KAUNAS), WHICH WOULD HAVE BEEN THE IMMEDIATE OBJECTIVE OF POLISH FORCES IN THE EVENT OF HOSTILITIES, HAD POLAND'S FIRM ULTIMATUM BEEN REJECTED.



ON THE FRONTIER, WHICH HAS BEEN THE SCENE OF MANY INCIDENTS, CULMINATING RECENTLY IN THE SHOOTING OF A POLISH SOLDIER: A LITHUANIAN FRONTIER GATE NEAR TRASNikai, SHOWING A POLISH SENTRY-BOX BEYOND.



THE PRESIDENT OF THE POLISH REPUBLIC: M. IGNACE MOSCICKI, WHO WAS FIRST ELECTED IN 1926 AND RE-ELECTED IN 1933.



THE PRESIDENT OF THE LITHUANIAN REPUBLIC: M. ANTANAS SMETONA, WHO WAS ELECTED IN 1932 TO HOLD OFFICE UNTIL 1939.



THE HEAD OF THE POLISH ARMY: MARSHAL SMIGLY-RYDZ, INSPECTOR-GENERAL OF THE FORCES, WHO VISITED VILNA DURING THE CRISIS.



DEMONSTRATIONS AT VILNA: A GREAT CROWD IN THE CITY SEIZED BY THE POLES IN 1920 (AN ACTION SUBSEQUENTLY LEGALISED BY THE LEAGUE OF NATIONS) BUT STILL REGARDED BY THE LITHUANIANS AS THEIR HISTORIC CAPITAL.



POLISH TROOPS AND ARTILLERY MARCHING THROUGH VILNA ON THEIR WAY TOWARDS THE LITHUANIAN FRONTIER: MILITARY MOVEMENTS THAT CAUSED LITHUANIA TO "YIELD TO FORCE" AND ACCEPT THE POLISH ULTIMATUM.

Friction between Poland and Lithuania has continued ever since 1920, when the Vilna territory was incorporated into Poland. Tension became acute after a frontier incident on March 11, when a Polish frontier guard was alleged to have been "ambushed and killed" a few yards inside Lithuanian territory. On the 13th an official Polish announcement in Warsaw, concerning this incident, referred to "the abnormal situation on the frontier, created by the obstinate refusal of the Lithuanian Government to establish normal neighbourly relations" and its "persistence in maintaining an inimical attitude towards Poland." There were

rumours of troop movements on both sides of the frontier and a "state of alarm" in Kovno (Kaunas), the Lithuanian seat of Government. Matters came to a head when, on March 17, Poland delivered an ultimatum to Lithuania "outlining the conditions necessary for avoiding in the future incidents dangerous to peace," and requiring a prompt reply. On the 18th Marshal Smigly-Rydz, Inspector-General of the Polish Forces, arrived in Vilna, with officers of the General Staff. On March 20 it was stated that ten hours before the expiry of the time-limit, the Lithuanian Government had accepted the Polish proposals without reserve.

"CONDUCT" WHICH, IN MR. CORDELL HULL'S WORDS, "NO THEORY OF WAR COULD POSSIBLY EXCUSE."



THE BOMBING OF BARCELONA, WHICH HAS DRAWN A VIGOROUS EXPRESSION OF HIS HORROR FROM MR. CORDELL HULL, THE U.S. SECRETARY OF STATE, AS IT DID FROM MR. NEVILLE CHAMBERLAIN: A TOWERING CLOUD OF SMOKE FROM AN EXPLOSION; AND DESERTED STREETS.

THE substance of the British Government's note to General Franco describing the horror aroused by the bombing of the civilian population in Barcelona will be found on another double-page illustrating damage there (514-515). These terrible devastations also drew a denunciation from the United States Foreign Secretary. In a statement made on March 21, Mr. Cordell Hull said that the reports from Barcelona left no doubt of the appalling loss of life among civilian men, women and children. The American position was based first on considerations of humanity, and secondly on the consideration that no theory of war could possibly excuse such conduct. "On this occasion," he went on, "when the loss of life among non-combatants is perhaps greater than ever before in history, I feel that I am speaking for the whole American people when I voice a sense of horror at what has taken place in Barcelona, and when I express the earnest hope that, in future, civilian centres of population will not be made the objectives of military bombardment from the air." The following description of the effects of the bombing is drawn from the reports of "The Times" correspondent at Barcelona. "As in Madrid in November 1936," he wrote, "the bombs" *(Continued opposite)*



AFTER A BOMB HAD WRECKED A GROUP OF HOUSES: THE LABORIOUS PROCESS OF CLEARING UP AND SEARCHING THE RUINS, WHICH HAS ALL TO BE DONE BY HAND.



THE INDISCRIMINATE FEROCITY OF THE BARCELONA BOMBINGS, WHICH, IT HAS BEEN SUGGESTED, MAY HAVE BEEN DUE TO A DESIRE TO MAKE SYSTEMATIC TESTS OF NEW AIR-WEAPONS: HEAVY GIRDERS IN A STEEL-FRAME BUILDING VIOLENTLY TWISTED BY AN EXPLOSION.

BARCELONA AFTER THE AIR RAIDS WHICH DREW A DENUNCIATION FROM THE U.S.A. SECRETARY OF STATE.



DEVASTATION IN THE STREETS OF A CITY WHICH WAS FORMERLY NOTED FOR ITS GAIETY AND ANIMATION: A TRAM-CAR COMPLETELY WRECKED BY AN EXPLOSION WHICH HAS ALSO BROUGHT DOWN HOUSE-FRONTS, A PHASE ILLUSTRATED ELSEWHERE IN THIS NUMBER.

have utterly failed to produce submission. Whether they have had any secret effect remains to be seen; but it would seem that chastisement alone of a proud and courageous race can have no definite result. . . . All day . . . and night the work of reaching cellars buried under mountains of rubble goes on. . . . It is likely that by now only mangled remains will be found. Probably in some cellar corner lie untouched corpses of the suffocated that will be carried away to join brethren in misfortune at the morgue. The scene there, as in the hospitals, is mournful in the extreme; relatives, searching for dear ones disappeared, find them swathed in bandages, wounded or mutilated, or perchance gasping and dumbstruck with shock. They find them also, in whole or in part, on the marble-topped tables in the drab house of death. The morgue . . . has attained in Barcelona, as in Madrid, a sinister importance. There, this afternoon, walked men and women with the mechanical gait of the grief-stricken. In some cases, nerves gave way and there were lamentations painful in a place where silence seems a necessary homage. The number of little bodies recalls pictures of the massacre of the innocents." *(Photographs by Keystone.)*

The World of the Theatre.

By IVOR BROWN.

WHAT'S BRED IN THE BONE?

THE recent death of my colleague Dr. J. M. Bulloch has removed a lifelong playgoer who chronicled as well as criticised what he saw. A great friend of facts and figures, he was the contributor of one of the most fascinating sections of that enormous and attractive compendium of knowledge, Mr. John Parker's "Who's Who in the Theatre." Dr. Bulloch, who had a profound interest in all questions of descent and heredity, especially in connection with Scottish life and the House of Gordon, drew up the pedigrees of many theatrical clans and showed thereby not only that the playhouse world is clannish, but that dramatic capacity does seem to be very often an inherited characteristic.

When players were strollers and vagabonds, that was natural enough. They lived in the covered waggon or the wayside inn, and their families went with them. Children thus brought up could be made useful, while babies in arms often made their first appearances "carried on." In Hogarth's picture of "Strolling Players" there are several children, as well as dwarfs, dogs and a monkey. It was unthinkable that the infant of Mr. Crummies should be anything but an Infant Phenomenon. Such a career had to be transmitted. Hereditary skill was especially common in the circus, since circus-life was not only tent-life and caravan-life: it was a life in which children could be immediately apprenticed as tumblers, contortionists, and acrobats. So there again the players' child almost inevitably became a player.

It is significant that a family so famous for its comical capers as the Lupinos was traced back by Dr. Bulloch over two centuries. Performers of the

fame's sky after this one meteor. We cannot discern why extraordinary talents should suddenly occur in ordinary homes. We know no eugenic cause for the arrival of a G. B. S. or an H. G. Wells. These things occur. The sons of exceptional men are usually fairly able, but less able than their sires, while genius often

an unworthy creature, but the office of husband to the great Sarah must have involved many endurances.

Is skill in acting actually inherited? Who shall say? At least it is obvious that to be brought up in an acting family, hearing the talk, absorbing the atmosphere, noticing the tricks of the trade, must help towards a promising start. Some actors try to keep their children off the boards, which is probably the surest way to get them there. Mr. Ronald Adam, late manager of the Embassy Theatre and himself an able actor, has told in his book of reminiscences, called "Overture and Beginners," that, as a comedian's son, he was paternally deflected from the playhouse and directed towards the City. But he, when his time came, responded to personal inclination and the call of the blood.

One thing, I think, is undeniable. Personal fascination, as well as beauty of physical features, is an inheritable and an extremely precious quality. The Du Mauriers have proved it; even more so have the Terrys. Something, I fancy, of Mr. John Gielgud's immense hold upon the public may be due to the fact that he is a grandson of Kate Terry and grand-nephew of Ellen, Marion, Fred, and other famous Terrys. Brains alone, or even brains plus high executive capacity, great industry, and love of his work—all of which Mr. Gielgud possesses—will not endear an actor to the public to any unusual extent. For that there must be some personal quality as well, and I am sure that an inherited sprinkling of the Terry charm has been a real asset to one who had risen to supremacy in the West End theatre before he was thirty, and actually strengthens that hold with each new production, although he is quite ready to play unsympathetic parts, like Joseph Surface, or secondary ones, like Vershinin in "Three Sisters."

It is often supposed that the Anglo-Saxon temper is not vivacious enough for great acting, and that Celtic, Jewish or foreign blood is a great help. We have been much reminded during the Irving Centenary celebration that the great Sir Henry's mother was Cornish and that the romantic-sounding name of Behenna. I am not much impressed by the belief in the Celt or Gael, a belief typified in its extreme form by those who maintain that Shakespeare lived half-way to Wales and may therefore have had some Welsh blood in him. The fact remains that the supposed dramatic instincts of the Gael, if they existed at all, were easily suppressed by religious zealots, and that neither Scotland nor Wales has been a great home or a creator of dramatic art. Ireland, on the other hand, has given us plenty of dramatists and performers. But so, when it comes to that, have London and the ordinary English stock. We do not need to go to Cornwall or Connemara to discover our Noel Cowards or our Somerset Maughams. What's bred in the bone is not all of one kind. Your superb actor may crop up anywhere.



"DEATH ON THE TABLE," AT THE STRAND THEATRE: LACEY (CAMERON HALL), THE PORTER, TAKES AWAY MARK RYDER'S (HARTLEY POWER) PISTOL TO PUT AMONGST THE "PERSONAL EFFECTS" BEFORE THE OPERATION.

The action of "Death on the Table" takes place in a nursing-home in which Mark Ryder, a gangster, is about to be operated on for the removal of a bullet in the chest. He is murdered in mysterious circumstances and several people come under suspicion. Our photograph shows (from l. to r.) Janet Kemp (Kay Walsh), Mark Ryder (Hartley Power), George (Billy Shine), Lacey (Cameron Hall), Scratch (Tony Quinn), and Rattigan (George Pembroke).

shoots up from total obscurity.

To be the child of one who is at the top

or foreign blood is a great help. We have been much reminded during the Irving Centenary celebration that the great Sir Henry's mother was Cornish and that the romantic-sounding name of Behenna. I am not



"THE KING OF NOWHERE," AT THE OLD VIC: VIVALDI (LAURENCE OLIVIER), AFTER EXAMINATION BY DR. MCGILP (ALEXANDER KNOX), IS REMOVED TO A MENTAL HOME.

ring and vaudeville stage are indeed a clan, marrying inside the profession. But it is also noteworthy that many distinguished players have come from stock of a general distinction. Widespread ability has been transferred to the stage and made its mark there as it did elsewhere. A particular case in point is the Compton family, originally Mackenzies of Cromarty, and the Du Mauriers. One of the most interesting tables is that called "Gladys Cooper's Group," which includes Barclay, the Quaker Apologist; Galton, the Eugenist; Elizabeth Fry, the Prison Reformer; Noel and Roden Buxton, Radical Politicians; and (believe it or not) William Wordsworth, Poet Laureate. Miss Cooper adorns a tree that has flowered well and widely. She is in the best of company, one of a galaxy indeed.

Investigation of heredity shows that very often there is no explanation of breeding for the arrival of remarkable talent or of genius. Shakespeare emerged from an ordinary merchant's home; his father was something of a failure in business and his brother Edmund achieved no especial fame or success in London. The poet himself may have had high hopes of his son Hamnet, who died at the age of ten. But we cannot say that the lad would have been notable. The boy's sister, Susanna, was locally famous for piety and wit, but the Shakespeares flicker out of

of his profession is apt to make youth difficult. So much is expected of the sons of the mighty that any failure may disappoint and shame them, thus creating a sense of inferiority which withers all future effort. These poor wretches seem to see on every side a nod of the head and then to hear continual whispers "He's not what his father was." One can imagine that sort of talk and its consequent distress in the case of a Charles Kean. The same sort of thing may occur to married folk where one partner is immensely famous. Mr. William Siddons may have been



"THE KING OF NOWHERE": MISS RIMMER (MARDA VANNE) WITH VIVALDI (LAURENCE OLIVIER), WHOM SHE INDUCES TO BECOME THE LEADER OF A POLITICAL MOVEMENT.

"The King of Nowhere," by James Bridie, is the story of a young actor, Vivaldi, who escapes from a mental hospital and finds refuge at the house of Miss Rimmer, a spinster who has her own plan for reforming the world. She persuades him to accept the position of leader of a political movement, and he enjoys some success. But he has no character of his own and finally returns to the mental hospital he had left.

SCOTLAND WINS THE CALCUTTA CUP: ROYAL SPECTATORS AND FINE PLAY.



THE CALCUTTA CUP: R. C. S. DICK TOUCHING DOWN WIDE OUT TO SCORE SCOTLAND'S THIRD TRY; AND (LEFT) THE KING AND QUEEN IN THE ROYAL BOX—THE FIRST OCCASION ON WHICH THE CONSORT OF A REIGNING KING OF ENGLAND HAS BEEN PRESENT AT THE MATCH.

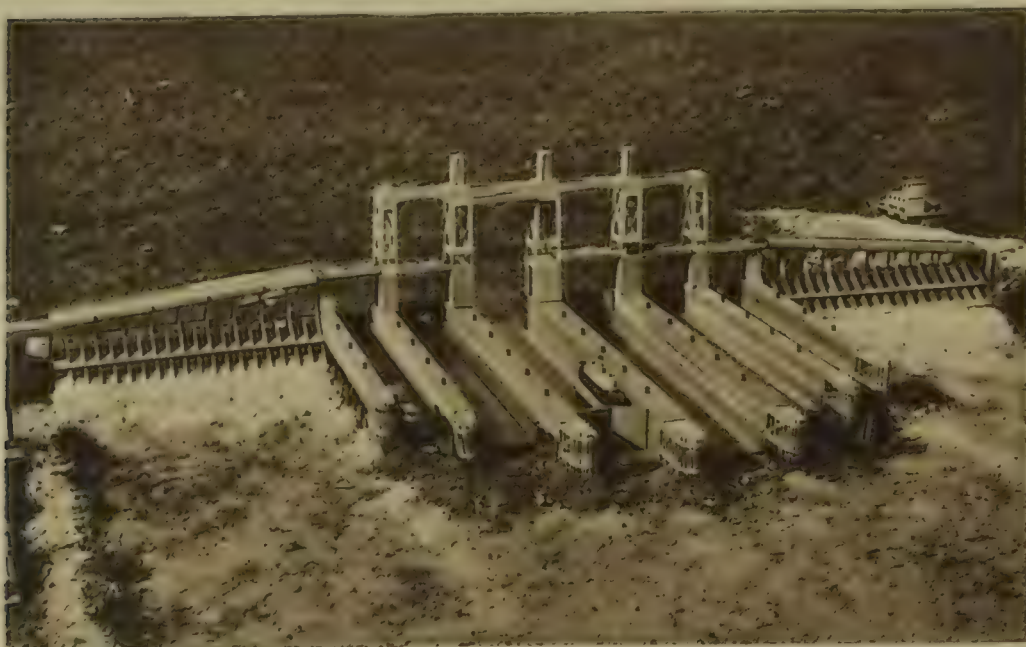


THE OPENING SCORE IN THE ENGLAND V. SCOTLAND INTERNATIONAL RUGBY FOOTBALL MATCH: W. N. RENWICK (SCOTLAND), WHO WAS WELL SUPPORTED, DIVING OVER THE LINE FOR A TRY, AN ADVANTAGE NULLIFIED A MOMENT LATER WITH A PENALTY GOAL KICKED BY PARKER (ENGLAND).

The King and Queen were present at the Rugby football match between England and Scotland for the Calcutta Cup on March 19. This was the first occasion on which the Consort of a reigning King of England had seen an international and the first at which King George has been present since succeeding. His Majesty was televised walking out on to the field, before the match started, by means of one of the B.B.C.'s new super-sensitive cameras, which was used to follow the actual

play. Scotland beat England in an exciting game by 21 points to 16 and thus won the Calcutta Cup—presented to the Rugby Union by the original Calcutta F.C. on their disbandment in 1879 and competed for annually by England and Scotland—the international championship (52 points to 36), and the Triple Crown of legend by beating Wales, England and Ireland. This was the first occasion on which Scotland had won at Twickenham since 1926. (*Sport and General.*)

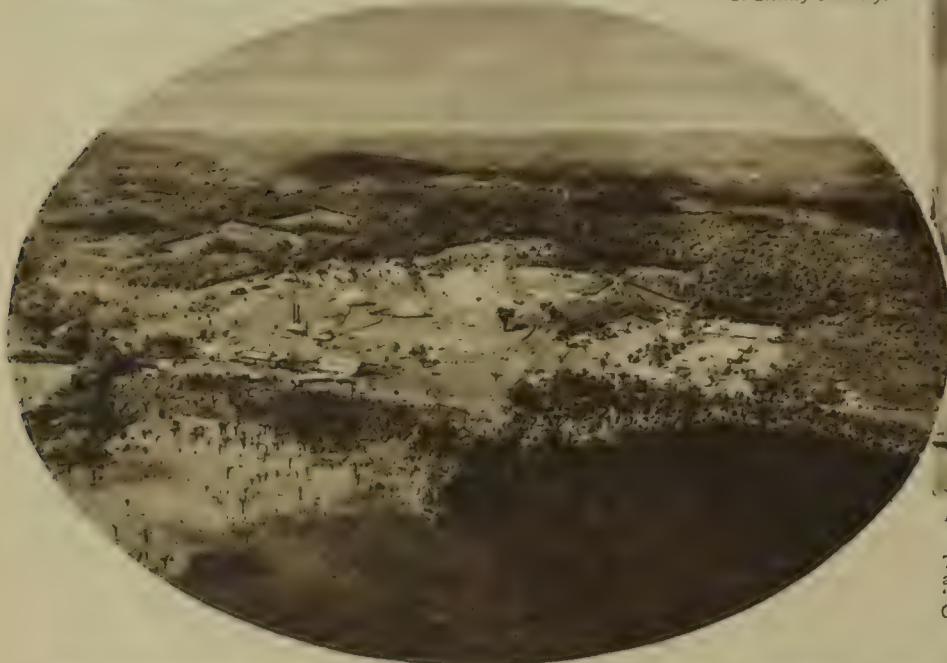
A WINDOW ON THE WORLD: NOTABLE EVENTS AND OCCASIONS AT HOME AND ABROAD RECORDED BY ILLUSTRATION.



THE INQUIRY INTO THE DESIRABILITY OF A THAMES BARRAGE: A SCALE MODEL OF ONE OF THE TWO ALTERNATIVE SCHEMES FOR CREATING A TIDELESS RIVER ABOVE WOOLWICH.

On March 29, the Port of London Authority will open their public inquiry into the desirability of a Thames Barrage at Woolwich. The Thames Barrage Association are submitting two alternative schemes as the result of their three-years' campaign for an investigation of river conditions and a possible remedy. They claim that if the Thames is made tideless above Woolwich the resulting advantages to London will more than repay the cost of building and maintaining the barrage.

C. Stanley Priestley.



THE EXPROPRIATION OF FOREIGN OIL PROPERTIES IN MEXICO: A GENERAL VIEW OF THE MEXICAN EAGLE OIL COMPANY'S CAMP AT POZA RICA.

Considerable consternation was caused by the news that the Mexican Government's decision to expropriate the property of seventeen British and United States oil companies had been carried out on March 19. This was done because the companies declared that they were unable to comply with the judgment of the Labour Board requiring increased wages for their employees. The situation has since given rise to the hope that a settlement will be reached. (*Compania Mexicana Aerofoto, S.A.*)



SIGNOR MUSSOLINI DEFINING ITALY'S ATTITUDE TO THE AUSTRIAN COUP IN A BROADCAST SPEECH: THE DUCE ADDRESSING THE CHAMBER OF DEPUTIES.

On March 16, Signor Mussolini addressed the Chamber of Deputies on the position adopted by Italy during the crisis in Austria. In a speech which was broadcast to the nation, he emphasised that the Rome-Berlin axis was the basis of Italy's foreign policy and that the Italo-German frontier at the Brenner was one between two friends and was inviolable. He also explained why he had sent troops to the frontier after Dr. Dollfuss's murder. (*Wide World.*)



EFFECTS OF CHINA'S FIRST AIR RAID OVER JAPANESE TERRITORY: SHOPS WRECKED BY BOMBS AT MATSUYAMA, IN FORMOSA.

After having suffered for many months from Japanese air attacks, China struck back, on February 23, by an air raid on Formosa. The Chinese aeroplanes bombed Taihoku, the capital, and the neighbouring village of Matsuyama, as well as the town of Shinchiku. The Chinese claimed to have caused "huge destruction" at the military aerodrome at Taihoku, but a Japanese account gave the total casualties as 8 killed and 20 injured. (*Keystone.*)



A SUBJECT OF FRIENDLY DISPUTE BETWEEN BRITAIN AND THE UNITED STATES: CANTON ISLAND—ONE OF TWO RECENTLY CLAIMED FOR THE U.S.A.

Two small Pacific islands of the Phoenix group, Canton and Enderbury, hitherto obscure, have acquired a new value from aviation. "They were thought to be under the British flag," says "The Times," "and by a British Order in Council of March 18, 1937, were incorporated in the Gilbert and Ellice Colony. Now President Roosevelt has claimed United States sovereignty over the two islands. The problem is being approached in the friendliest spirit." (*Planet News.*)



THE NEW BASRAH AIRPORT, IRAQ: A VIEW OF THE TERMINAL BUILDINGS AND THE HOTEL AS SEEN FROM THE LANDING-GROUND.

The King of Iraq arranged to open, on March 25, the new airport at Basrah. The main hangar of this modern and fully-equipped landing-ground has a width of 200 ft., a height of 40 ft., and a length of 140 ft. It is fitted with doors at both ends and has workshops, stores and fire-stations in the annexes on both sides. The Royal Dutch Air Lines intend to make it a night-stop on their Amsterdam-Batavia service. (*Topical.*)



ONE OF THE WORLD'S FINEST CROSS-CHANNEL MOTOR-VESSELS: THE "MUNSTER," WHICH RECENTLY MADE HER MAIDEN VOYAGE FROM LIVERPOOL TO DUBLIN.

The British and Irish Steam Packet Company's new 4300-ton motor-vessel "Munster" left Liverpool on March 21 on her maiden voyage to Dublin. She and her sister-ship, the "Leinster," which on the same date made her debut in the same service, in the reverse direction, from Dublin to Liverpool, share the distinction of being the largest and finest cross-Channel motor-vessels in the world. Each has a speed of 19 knots. (*Sport and General.*)

FORD V-8 FOR 1938

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THE FOUNDER OF AUSTRALIA: "ARTHUR PHILLIP, VICE-ADMIRAL AND GOVERNOR OF NEW SOUTH WALES", BY FRANCIS WHEATLEY—A MEMENTO OF THE HISTORIC LANDING AT SYDNEY RECENTLY CELEBRATED THERE ON THE 150TH ANNIVERSARY.

We give here in its full colours the portrait which appeared in black and white on the front page in our issue of January 29 last, which was a special number devoted to the 150th Anniversary of British settlement in Australia, founded, on January 26, 1788, by Captain Arthur Phillip, R.N. (as he then was), on the site of what afterwards developed into the great city of Sydney. The celebrations at Sydney in honour of this historic event are still in progress, and a third period has been arranged to last from April 2 to April 25. Arthur Phillip was born in 1738 in the parish of

Allhallows, Bread Street, London, so that the present year is also the bicentenary of his birth. In 1755 he entered the Navy as a midshipman, and first saw active service under the ill-fated Admiral Byng in the Mediterranean. Later, he served in the West Indies and the East Indies. In 1786 he was sent to form a convict settlement in Australia. His life is recorded in two recent books—"Admiral Arthur Phillip," by George Mackaness, and "Phillip of Australia," by M. Barnard Eldershaw, reviewed by Sir John Squire in our issue of January 29.

FROM THE PICTURE BY FRANCIS WHEATLEY (1747-1801). REPRODUCED BY COURTESY OF THE TRUSTEES OF THE NATIONAL PORTRAIT GALLERY.

ARMOUR BOILED TO REVEAL FINE MEDIAEVAL SUITS:

REVELATIONS IN THE SANCTUARY CHURCH
OF THE MADONNA DELLE GRAZIE, MANTUA.

PHOTOGRAPHS BY J. G. MANN, F.S.A.

MR. JAMES G. MANN, F.S.A., Keeper of the Wallace Collection, recently read to the Society of Antiquaries, at Burlington House, a paper on the mediæval armour discovered in the Sanctuary of the Madonna delle Grazie, near Mantua. The church of the Sanctuary, which is little known to the tourist, is remarkable for its interior decoration of the sixteenth century. This consists of galleries, ranged round the walls of the nave, containing life-size figures, in dramatic poses, of persons who had been saved by the intercession of the Virgin from death or torture. These figures are not statues, but dummies, clad in armour or

(Continued below.

BOILING AND CLEANING
ARMOUR FROM DUMMIES
IN THE SANCTUARY OF
THE MADONNA DELLE
GRAZIE, NEAR MANTUA.
MR. J. G. MANN REMOVING
AN ARM-PIECE FROM THE
CAULDRON.



ONE PIECE OF THE ONLY KNOWN PAIR OF FIFTEENTH-CENTURY LEG-ARMOUR TO RETAIN THEIR MAIL FRINGES AT THE KNEE. (INSET: ARMOURER'S MARK.)



A THIGH-PIECE, OR CUISSÉ, OF THE FIFTEENTH CENTURY—WITH, AT THE KNEE, A WIRE FOR THE MAIL FRINGE. (INSET: ARMOURER'S MARK.)



AFTER CLEANING: A BREASTPLATE, BEARING A MILANESE ARMOURER'S MARK AND HAVING TYPICAL FIFTEENTH-CENTURY TASSETS. (INSET: ARMOURER'S MARK.)

dressed in textile costumes and bearing the instruments of their sufferings. One kneels at the block; another is strung up by a halter; a third has had his leg carried away by a cannon-ball. Several represent soldiers returned safely from the wars, and beneath the niches are verses relating the circumstances of their plight and salvation. When Mr. Mann first visited the Sanctuary the authorities were under the impression that the armour used to clothe the military figures was a mere imitation in *papier mâché*. For a century past the castles and ancient arsenals of Europe and the Levant have been ransacked by collectors. The competition was further stimulated by the aftermath of the war, which compelled many noble houses of Central Europe to surrender to the market the armour of their ancestors. Much has crossed to the other side of the Atlantic, where immense sums have been given for armour of fine quality. Yet all this time a veritable hoard remained unknown and unrecognised within ten miles of a city as well-known as Mantua. The grotesque and dishevelled appearance of these manikins successfully disguised the true value of their furnishings.

(Continued opposite.



AN ITALIAN ARMET OF THE FIFTEENTH CENTURY: A TYPE OF CLOSED HEAD-PIECE WHICH FIRST CAME INTO USE ABOUT 1450. (INSET: ARMOURER'S MARK.)

No one expects a tramp to wear a diamond ring. Only one visitor, the late Baron de Cosson, had eyes sharp enough to notice that the armour as seen from the floor had a very convincing look about it. Mr. Mann followed up the suggestion of his friend and paid his first visit to the Sanctuary a few years ago. The result surpassed the most sanguine expectations. Seventeen of the dummies wore real armour and much of it belonged to the fifteenth century, which is the great epoch of the Milanese armourers' craft. Complete suits of this date and school are rarely found outside the great national collections, and there is not one to be seen in a public museum in England. Mr. Mann was allowed to photograph his discovery *in situ*, and reported it to the Society of Antiquaries in 1930. But the investigation could only be a preliminary one, as the armour had been heavily coated with paint and was roughly put together in much confusion, parts of individual suits being scattered among different figures. Mr. Mann suggested at that time that if the armour were properly cleaned and sorted out a number of important armourers' marks would almost

(Continued overleaf.

THE ARMOUR AFTER BOILING : RARE SUITS—NOT PAPIER MÂCHÉ.

PHOTOGRAPHS BY J. G. MANN, F.S.A.



ONE OF THE SIX SUITS OF FIFTEENTH-CENTURY ARMOUR RECONSTRUCTED BY MR. J. G. MANN AT THE SANCTUARY OF THE MADONNA DELLE GRAZIE.



SHOWING THE AVENTAILE FASTENED IN FRONT BY MEANS OF A METAL STUD: A FIFTEENTH-CENTURY ARMET WITH THE VISOR RAISED.



REVEALED AS AN EXAMPLE OF THE BEST PERIOD OF THE MILANESE ARMOURERS' CRAFT: A FIFTEENTH-CENTURY SUIT CLEANED OF PAINT.

(Continued.) certainly be revealed. There the matter rested until the appointment of a new Bishop to the See of Mantua—Monsignore Domenico Menna. As soon as he heard of the circumstances, he had one of the suits dismounted and the paint scraped in places. This revealed several armourers' marks. The Bishop immediately got into touch with Mr. Mann, and last September the latter went out again to the Sanctuary, and all the armoured figures were brought down from the galleries in the nave. To remove the paint, the armour was boiled piece by piece in a cauldron in the yard of the monastery—a process which sounds drastic, but is actually quite harmless to metal if done with care. It is much preferable to scouring, which has caused irreparable damage to the contents of many collections. Under Mr. Mann's supervision, and with the help of the priests and a smith and a saddler brought from Mantua, the armour was then sorted out

(Continued below in centre.)



SHOWING THE LANCE-REST ON THE RIGHT SIDE OF THE BREASTPLATE: ANOTHER SUIT OF ARMOUR; WITH TASSETS TYPICAL OF THE PERIOD.

and reassembled in proper order. The cramps and iron wire with which the various pieces had been crudely fastened together were removed; new rivets and straps were added where necessary. The coating of paint had helped to preserve the metal, which, though rusty in places, had not been badly corroded; and a score of different armourers' marks in excellent preservation were disclosed. The study of Milanese 'armourers' marks dates from a chance discovery of the late Keeper of the Imperial Armour at Vienna of a pillar of a house in Milan carved with a hieroglyphic resembling the marks on armour in his charge. Since then Bertolotti and others have made researches in the archives of Milan, but our knowledge is still in its infancy. The new-found marks form an important addition to the material available. Some of the marks can be paralleled by examples elsewhere, and, in particular, in the famous

(Continued above on right.)

armoury in the Castle of Churburg, in the Alps, and in the Imperial Armoury in Vienna, and provide valuable comparisons. Other marks are new to science. It was possible to build up out of the component parts six complete suits of Gothic armour of the fifteenth century. This is the type of armour, with its simple and dignified lines, that is familiar to us in the paintings of the *Quattrocento* in the National Gallery. In beauty of form and consummate craftsmanship, it has never been surpassed. The rest of the armour belonged to the sixteenth century. It was during this period that the decoration of the Sanctuary with galleries and dummies was undertaken, and it is to be presumed that the figures were clothed with what armour was to hand. As the armour of the fifteenth century would then be obsolete, it would readily be available for this purpose. One of the later armours has a globose breastplate with an etched frieze,

(Continued opposite.)



PHOTOGRAPHED AS WORN BY A MAN AFTER IT HAD BEEN CLEANED AND REASSEMBLED: ONE OF THE SUITS OF FIFTEENTH-CENTURY ARMOUR.



DATING FROM THE PERIOD DURING WHICH ARMOUR REACHED ITS COMPLETE DEVELOPMENT: ONE OF THE SUITS IN THE CHURCH OF THE SANCTUARY.

DUMMIES FOUND CLAD IN SUITS OF MILANESE ARMOUR: RARE EXAMPLES OF THE 15th-CENTURY ARMOURER'S CRAFT DISCOVERED.

PHOTOGRAPHS (EXCEPT TOP LEFT) BY J. G. MANN, F.S.A.



A CONTEMPORARY PAINTING SHOWING ARMOUR OF THE KIND FOUND IN THE SANCTUARY OF THE MADONNA DELLE GRAZIE: "ST. GEORGE," BY MANTEGNA.



FOR COMPARISON WITH THE ARMOUR SHOWN IN MANTEGNA'S PAINTING OF ST. GEORGE: ONE OF THE RECENTLY-DISCOVERED SUITS OF FIFTEENTH-CENTURY ARMOUR.



SHOWING THE NATURAL LINES OF FIFTEENTH-CENTURY ARMOUR: THE SMITH, WHO HELPED TO REPAIR IT, ACTING AS MODEL FOR THE PHOTOGRAPHER AT THE CHURCH OF THE SANCTUARY.



THE INTERIOR OF THE SANCTUARY CHURCH OF THE MADONNA DELLE GRAZIE, NEAR MANTUA: SHOWING ONE OF THE GALLERIES, ROUND THE WALLS OF THE NAVE, CONTAINING LIFE-SIZE DUMMIES, ON WHICH WERE FOUND SIX COMPLETE SUITS OF FIFTEENTH-CENTURY ARMOUR.

Continued.] containing the Virgin and Child, St. Sebastian and St. Christopher, as found on two of the Churburg armours. These saints were chosen for their protective powers—St. Sebastian from arrows and St. Christopher from the hazards of daily life. Mr. Mann concluded his lecture with illustrations of other armour of the period to be seen in different museums and in pictures of the time.

He also described how an Englishman in the suite of the envoys sent by Queen Mary Tudor to Rome in 1555 had left a description of the journey in which he mentioned visiting the Sanctuary, where he was impressed by the grim make-believe of the dummy figures, but to him armour would still be a commonplace, and consequently, was not mentioned.



* BEETHOVEN *

ONE of my most eminent colleagues has again been raising the perennial question of cadenzas. Since this happens to be one of my favourite controversial war-horses, and, moreover, follows with particular appropriateness on the problem of *fioritura* discussed in this column a month ago, some consideration of the matter seems permissible.

Every reader who goes to concerts must, at one time or another, have been struck by the incongruity of the cadenza in classical concertos. Indeed, unsatisfactory cadenzas are so common that, unless the incongruity happens to be exceptionally flagrant, we have come practically to take it for granted. The fact of the matter, of course, is that essentially the cadenza is an outworn convention whose survival almost certainly implies a certain measure of incongruity or superfluity, or both. For the cadenza has its roots in an age when public performers of every kind were expected to be able to improvise, and, indeed, were to a large extent judged by their prowess in this respect.

Sir Hubert Parry in "Grove" and the writer of the article on the subject in "Riemann," the German equivalent, both agree that the instrumental cadenza grew out of the vocal cadenza, wherein singers took the "opportunity afforded by the chord of 6-4 on the dominant immediately preceding the final close of an aria, to show off the flexibility, compass, and expressive powers of their voices to the highest advantage . . . so that the audience might have the impression of astonishment fresh in their minds to urge them to applause."

It is a maxim among musicians that if you give singers an inch they take an ell; and everybody knows the extremes to which this proceeding was carried by their vanity. Readers of my previous article on *fioritura* will remember the point there made; that vocal embellishments during the golden age of singing were by no means always a mere display of technical dexterity. They were often primarily emotional and were taken as such by the

THE CHARM OF MUSIC.

CADENZAS—AND A POSTSCRIPT.

By FRANCIS TOYE.

entered on its final agony (operatically prolonged during a few years) in "La Donna è Mobile."

Needless to say, the cadenza in a concerto is a different affair from the few lines, at most, usually allotted to vocal cadenzas. But their common basic origin is seen in the same 6-4 chord on the dominant ushering in both and the element of technical virtuosity preponderant in both. Still, what we will henceforward call the instrumental cadenza possessed, in addition, this important attribute: it offered an opportunity for a display of musical as well as of technical virtuosity on the part of the performer. For the performer, as already stated, was expected to take the themes and improvise on them. Presumably his treatment varied according to his mood; presumably he took the opportunity of displaying his technical specialities. The point is, however, that his cadenzas would never be quite the same twice, and I think we may take for granted that they conveyed a

compromise, which tries to translate what is essentially fluid and mutable into solid, permanent form.

What is the solution of the problem? Perhaps there is none. The taste and capacity for improvisation seem to have disappeared, and the trend of the times hardly encourages a hope for their return. Bruckner and Franck, were, I suppose, the last great improvisers, both, be it noted, organists; that is to say, performers on an instrument which always tends to stand rather apart from the rest of music. For my part, I believe that in many cases a concerto could advantageously be performed without a cadenza at all; at any rate, without the enlarged form of cadenza now associated with it. The executant might be allowed a couple of dozen bars or a maximum of seconds by a stop-watch to show off some particular and, if possible, apposite speciality; then we could get back quickly to the composition. This proceeding would, at any rate, provide the advantage of shortening concertos, which are almost invariably too long. And nothing could be less satisfactory than the present convention, which, more often than not, merely means a blend of two composers incompatible in style and ludicrously unequal in merit.

Lovers of Delius have every reason to regret the cancellation of the performance of "A Mass of Life," which Sir Thomas Beecham was to have presented with the original German text at the Queen's Hall on the 21st. Ever since the Delius Festival a decade ago and the inevitably large amount of his music played at the time of his death, there has been a not unnatural reaction. Performances of Delius's music have been comparatively rare during the past few years. This is a pity, because, whatever may be your opinion about Delius's music as a whole or a whole evening of Delius's music, portions of it undoubtedly remain among the most beautiful products of any contemporary musician. Hence the reflection about "A Mass of Life."

Many of the composer's admirers consider that this contains some of the most remarkable music that he ever wrote. It is a product of his very best period, dating from 1904-5; that is to say, just after "Sea Drift" and before "The Songs of Sunrise." In general character the music is conceived in a more heroic mood than is usually associated with the name of Delius. The words are based on Nietzsche's "Thus Spake Zarathustra," and those familiar with the text will hardly need to be reminded that, despite the title, the work is essentially, not to say aggressively, secular in character. Generally speaking, it may be said that Delius has selected from Nietzsche's words contrasting sections that exemplify the joys or sorrows of life, culminating at the end in ecstatic happiness. The "Nachtlied," in fact



HERR WILHELM BACKHAUS: THE FAMOUS GERMAN PIANIST, WHOSE RECITAL AT THE QUEEN'S HALL, ARRANGED FOR TO-DAY (MARCH 26), WILL INCLUDE BACH'S GOLDBERG VARIATIONS AND BRAHMS' PAGANINI VARIATIONS.

certain atmosphere of spontaneity and freedom different from that of the more formal written music even when (as often happened) the composer and the performer were one and the same person.

In short, the audience was asked in cadenzas to view the musical ideas from a different angle, whether the performer was himself the composer or not, for essentially cadenzas were the performer's contribution to the entertainment. Nor, it may be remarked in passing, would the question of incongruous styles have arisen, for the performer was actually or practically contemporary with the composition. When Mozart and Beethoven began writing down and, so to say, fixing their own cadenzas, the trouble began. They may have felt, as Rossini did, that the average performer could not be trusted sufficiently or might presume too much; I do not know. It is improbable that they imagined their cadenzas to be as essentially unchangeable as the rest of the music. Beethoven, in particular, was a great improviser, and was, indeed, at one time, primarily known as such in Vienna. Perhaps he regarded the proceeding as a kind of *aide-memoire*.

Anyhow, in the hands of lesser composers the cadenza soon tended to become musically superfluous, for the very good reason that they found little or nothing to say in it which could not with advantage have been stated in the rest of the work. Unfortunately, the public, having become accustomed to its cadenzas, expected them in any and every concerto. In the majority of classical concertos the composer had written none, and, the habit of improvisation in public having died out, the performer could not improvise them. So, various executants with constructive musical ability, Madame Schumann, Saint-Saëns, Busoni, and many others, took to writing them. Sometimes they were well, sometimes ill, done. But, well or ill done, they are always fundamentally unsatisfactory, in that they represent neither the composer nor the performer, but a



PAUL ROBESON'S RETURN TO LONDON: THE FAMOUS NEGRO SINGER, WHO IS APPEARING AT THE ALBERT HALL ON SUNDAY, APRIL 3; WITH HIS PIANIST, LAWRENCE BROWN. (L.N.A.)

audiences. It seems probable, however, that the cadenza was always specially reserved for technical fireworks (often, of course, improvised), and Rossini is rightly considered to have done some service to music by insisting on his singers performing only the cadenzas written by himself. It is significant, nevertheless, that from this strong action by Rossini dates the beginning of the end of the true vocal cadenza, which may be said to have



A WORLD-FAMOUS PIANIST TO PLAY IN THE BATH MUSIC FESTIVAL: BENNO MOISEWITSCH, WHOSE PROGRAMME WILL INCLUDE A LISZT GROUP AND A CHOPIN GROUP.

The Bath music festival opens to-day (March 26) and ends on April 2. Sir Henry Wood is conducting the opening concerts; while others, according to arrangements as we write, will be conducted by Sir Thomas Beecham and Maurice Miles. The soloists are Beatrice Harrison, Benno Moiseiwitsch, who is due to appear on March 29, and Norman Rouse. A programme of works by Eric Coates, Montague Phillips, and Haydn Wood will include a new piece by the last. (Roya.)

the original basis of the work, may be selected as containing perhaps the most beautiful music of the whole piece.

2 HOLIDAYS *in* 1



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A PAGE FOR COLLECTORS.

THREE EIGHTEENTH-CENTURY WRITING-DESKS.

By FRANK DAVIS.



WHILE very fine writing-desks are not essential to the production of literary masterpieces—

Shakespeare never owned such a thing—they do add to the comfort and comeliness of life. The favourite types of to-day were evolved during the eighteenth century, and here are three of them. There are probably more cabinet-bureaux (like Fig. 1), with or without the upper portion, than any other, for these things were made in great numbers during Victorian days of every sort of wood—oak, mahogany, ebony—and were subject to every kind of tiresome embellishment: I have one in my mind's eye now, with a serpentine front and horrid little mother-of-pearl plaques let into the panelling—probably Dutch or German.



1. THE TYPE OF WRITING-DESK WHOSE SIMPLICITY OF DESIGN WAS UNNECESSARILY EMBELLISHED BY VICTORIAN CABINET-MAKERS, WHO TURNED THEM OUT IN GREAT NUMBERS: AN EARLY EIGHTEENTH-CENTURY WALNUT BUREAU-CABINET.

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Courtesy of Messrs.
H. Blairman and
Sons.

The true and elegant and well-bred prototype of all such abominations is the walnut bureau illustrated—if, indeed, it is possible to be quite so dogmatic as to speak of a prototype in this connection. Perhaps it would be more accurate to say that after considerable experiment in France and Holland in the designing of walnut cabinets of various kinds, this well-proportioned and austere model was produced in England, where simplicity and what we now call "good taste" happened to be in vogue from 1700 onwards until, say, 1725. The mere use of such a phrase as "good taste" rather begs the question and lays one open to the charge of being a prig: what is good taste to one generation will be bad taste to the next—Disraeli's waistcoats shock the modern man, for example. Well, leave comparisons out—this is what appealed to the subjects of Queen Anne and George I., and this is what has been admired pretty consistently ever since. For one thing, it is a practical design, providing plenty of storage space inside, plenty of room for the actual business of writing, with a lock wherever required, and takes up little space in a room: no other sort of useful cabinet covers so little floor-area and at the same time provides so much accommodation for papers and books. What distinguishes the ordinary piece from

the fine piece is not added decoration—there is none, unless you count the very severe mouldings—but the quality of the walnut veneers which cover the whole structure, and the care with which they have been chosen to make an agreeable pattern. Add 200 years of careful polishing, and you get something which has the soft richness of autumn leaves in the sunshine—and that is what no reproduction has yet been able to achieve. A plague on those imitations covered with what is mis-called "an antique finish"—a horrid caricature of the real thing, as vulgar and as silly as a Tudorbethan style of architecture, where builders nail boards on to plaster and imagine the house looks romantic and sixteenth-century.

This general utility design has had a far greater span of usefulness than the little bureau of Fig. 2. It is French of about 1750, and the French had a name for it, as pretty as the thing itself—"bonheur du jour." It is an exquisite piece of nonsense, to my mind, which should be reserved only for the writing of love-letters in a slanting feminine hand. (At Fig. 1 could be composed anything from a note to the income-tax collector to a theological treatise in ten volumes.) It is less ornate than most French pieces of its period—there is no ormolu on it except at the feet. It is wholly typical of the extreme refinement of both form and pattern achieved by cabinet-makers during the last years of Louis XV., and seems to me a model of how a first-class designer can provide delicacy without being whimsical. Those very slightly curved cabriole legs tapering downwards, the easy lines of front and sides, and the simple geometrical pattern of the long door combine together remarkably well, and the straightforward elongated cube of the upper portion adds variety—and unexpected variety—to the whole, like a musical phrase which changes from a major to a minor key quite naturally. Material, tulip-wood—at least, I think so—but faded a little, and as romantically as the ink of the letters on

appears in Sheraton's book, and has been known as "Carlton" pretty well from the beginning. There seems no doubt that the type acquired its name from old Carlton House, which stood where the Duke of York's column and Carlton House Terrace now stand, and was the residence of the Prince Regent. Details of the design vary—the legs are sometimes rectangular, for example, and the drawers on each side sometimes come flush with the front, all three tiers of them, instead of receding in a series of steps. But the general form remains the same—little metal railing round the curved back, three tiers of drawers in the upper portion, and generous dimensions. (This example is 5 ft. 3 in. in width.) The material is sometimes satinwood, sometimes mahogany—this one happens to be made of that well-marked, lightish-coloured mahogany known to the trade as



2. "BONHEUR DU JOUR": A NAMED FRENCH BUREAU IN TULIP WOOD (c. 1750) WHICH IS TYPICAL OF THE REFINEMENT ACHIEVED BY CABINET-MAKERS DURING THE LAST YEARS OF LOUIS XV.



3. A "CARLTON HOUSE" WRITING-TABLE IN "FIDDLEBACK" MAHOGANY: THE TYPE WHICH ACQUIRED ITS NAME FROM OLD CARLTON HOUSE—THE RESIDENCE OF THE PRINCE REGENT.

Figs. 2 and 3 reproduced by Courtesy of Messrs. Frank Partridge and Sons.

scented notepaper which were once written upon it. Fig. 3 is as masculine as Fig. 2 is feminine, and as typically English as the other is French. The pattern

"fiddle-back" from the similarity of its markings to that of the backs of violins—mostly sycamore, I am informed. It is not an easy problem, by the way, the accurate identification of woods in old furniture—you can find all sorts of practical people, men who have spent a lifetime at the bench, who are real authorities upon timber as such, and who can identify any newly-imported piece without difficulty: but whereas markings remain the same during two or three centuries, tone and colour do not, and vary according to circumstances. I have a vivid recollection of a barometer, made about 1780, the cover of which was formed of small pieces of about thirty different kinds of wood, and the original maker had thoughtfully provided a list of them all and stuck it on the inside; time had so toned down the original colours, and as the pieces were very small, the distinctive grain was not clear, that it was difficult to distinguish more than four or five sorts.

However, that is going into deep waters—there's no mistaking the better-known varieties, whether they are old or new. Needless to add that in addition to the three types shown on this page, the normal knee-hole pedestal writing-table was as popular throughout most of the eighteenth century as the bureau; the earliest of this sort, of oak, is still to be seen at Magdalene College, Cambridge, left, with his library, by Samuel Pepys.

This England . . .



Valley of the Tamar—Cornwall

COLTSFOOT and daffodil, heartsease and the little dog-violet, would tell us that Spring is come again. Though always it seems less joyous than the poet sings, filled rather with mists and sudden falls, and eager, gusty winds . . . yet it is pregnant with a sweet unrest. The house binds, and we would be abroad, seeking the tints and perfumes of a new-waked earth. Oft-times, indeed, to our undoing, for the winter has dragged upon us, and the days of healing sunshine are not yet. Remember then, that ancient wisdom has devised a shield—'gainst sodden clothes and nipping winds, and treacherous weariness. You know it? Worthington, full-bodied golden distillate of last year's sun.



BOOKS OF THE DAY.

(Continued from page 528.)

regarding personal character and worldly success. Discussing Puccini's letters, Mr. Seligman says: "What strikes one most, I think, about them is the extraordinary modesty of the writer. On few other men, and on no other musician, had Fortune bestowed her favours so early, so lavishly, and so uninterruptedly. At the date when these letters begin, although barely forty-six, Puccini was beyond dispute the most popular living composer; . . . honours, wealth and fame continued ever-increasingly to be showered upon him. And yet he remained utterly unspoilt—one might almost say untouched—by his prodigious success. I search in vain through all these letters, and nowhere do I find any consciousness of this extraordinary repute in which the world held him. On the contrary, he continually laments his own insufficiency."

Like most operatic composers, I believe, Puccini was always in quest of the perfect libretto, and never found it. Mr. Seligman gives interesting reasons for suggesting that Barrie—and only Barrie—could have provided it. Puccini appears to have been very exacting in this matter, and even Gabriele D'Annunzio failed to satisfy him. "D'Annunzio," we read, "would unfold his ideas to Puccini, and the latter would listen spell-bound; at last—at last his patience was rewarded, and he had found that for which he had been waiting so long! But the trouble always seems to have been that directly the poet put his ideas on paper they had an unaccountable way of changing shape, and what eventually emerged was something utterly different from the original conception. So it was now with *The Rose of Cyprus*. The poet had declaimed and the musician had listened, enraptured . . . and then D'Annunzio arrived at Abetone with the manuscript. The original blend of legend and fairy tale which had so captivated the composer had completely vanished; in its

place had sprung another rose, which might conceivably smell as sweet, but was most emphatically not the bloom which had originally commended itself to Puccini. There was really nothing to be done about it. D'Annunzio . . . could scarcely be expected to chop and change, to write and rewrite, as though he were still in a classroom. He had written his libretto . . . and it was for the composer to take it or leave it. Puccini left it. To be precise, he voiced his 'doubts,' to which the poet responded with his 'regrets'—and so, with these and other mutual expressions of good-will and of esteem, the two men parted."

Puccini was no politician, but after Italy entered the Great War, his latent patriotism was evoked (especially as his only son was at the front), but never became violent. "Like most Italians," we read, "he was a poor hater. . . . He had no thought, for instance, of joining his friend

D'Annunzio and leading Italy into the War; he had far too great a horror of the sufferings inseparable from modern warfare, whether such intervention proved successful or unsuccessful. . . . For him as for most of us, the War meant the end of his little world as he had known it. . . .



THE "ONE HUNDRED YEARS OF TRANSATLANTIC STEAM NAVIGATION" EXHIBITION AT THE SCIENCE MUSEUM, SOUTH KENSINGTON: A MODEL OF THE P.S. "SIRIUS," THE FIRST SHIP TO CROSS THE ATLANTIC ENTIRELY BY STEAM-POWER, CONTRASTED WITH A MODEL OF THE CUNARD-WHITE STAR LINER "QUEEN MARY."



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To commemorate the centenary of Transatlantic steam navigation, an exhibition is being held at the Science Museum, South Kensington, and will continue until the middle of September. The oldest exhibit is the original figurehead of the P.S. "Sirius," whose claim to have been the first vessel to cross the Atlantic entirely by steam-power is usually accepted. Previous crossings by the "Savannah," "Curaçoa" and the "Royal William" are believed to have been made partly under sail. Other exhibits include a copy of the first Cunard mail contract (1839); a contemporary model of "The Great Britain"; and the Hales "Blue Riband" Trophy. A model of the "Sirius" (703 tons) beside a model of the Cunard-White Star "Queen Mary" emphasises the progress made in a hundred years. (Central Press.)

But the disruption in his soul went deeper; all sense of values had been lost. And his life's work suddenly appeared insignificant to him compared with the tremendous and terrible events which were shaking the world. 'My poor Art?' he sighs. 'Don't let's talk of it.' He had none of that tiresome but comforting ego-mania which enables so many musicians to fiddle or compose, whilst Rome burns." To-day it is for statesmen to make sure that "Rome" does not burn. C. E. B.

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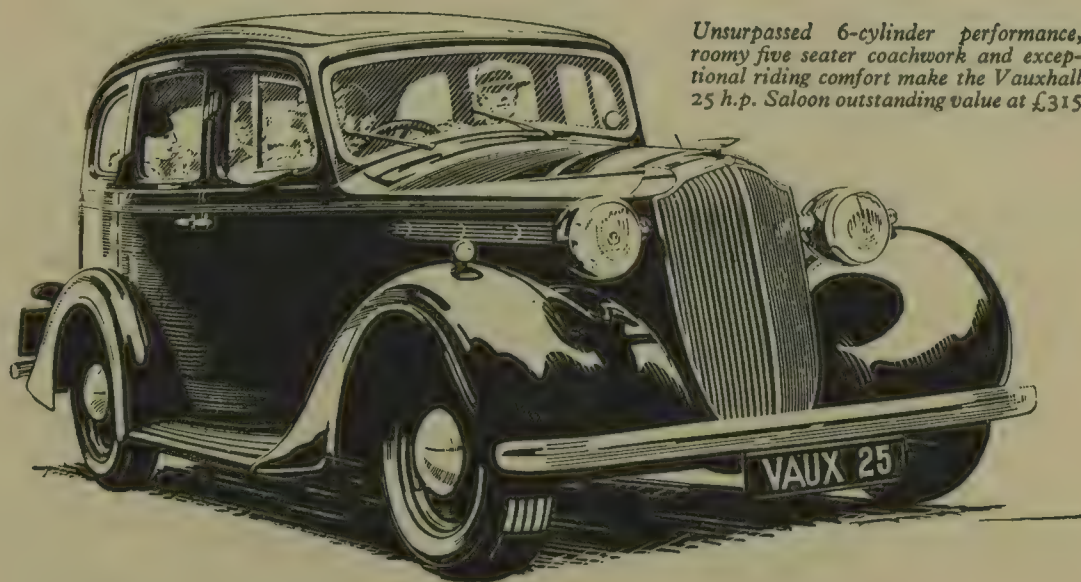
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AUSTINS are officially entering the R.A.C. Rally this year, and have nominated the cars which will be competing—a "Big Seven" saloon, a "Fourteen" "Goodwood" saloon, and an "Eighteen" "Norfolk" saloon: all very comfortable cars to ride in. Last year the Austin "Fourteen" won the first prize in its class in the coachwork competition, open only to cars which have completed the 1000-miles' road test; but neither the "Big Seven" nor the "Eighteen" has been in the Rally before. I rather fancy that the "Big Seven" will win a prize in the 8-h.p. class, as it is above the average of cars of this category in its comfort. As for the open touring "Sevens," they still carry all before them in various competitions. Their latest achievement is the Shell Cup, won by C. D. Buckley on his



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"Austin Seven" in the recent Colmore Trophy Trial, besides being second for the team prize with W. H. Scriven and W. S. Sewell. Blackpool is a suitable finishing town for the Rally, as the cars can be well paraded on the front to let the public see the latest fashions in motors. I expect many visitors will go there on April 28, when the cars arrive from their road tour around England and Scotland, and so make a longer week-end than usual. There will be plenty to amuse and interest everyone.

At the two night-stops, at Tenby and Largs respectively, the Mayor will entertain the competitors at an official reception. At Torquay, the Mayor will give a reception, previous to the start, to those competitors who begin the 1000-miles'

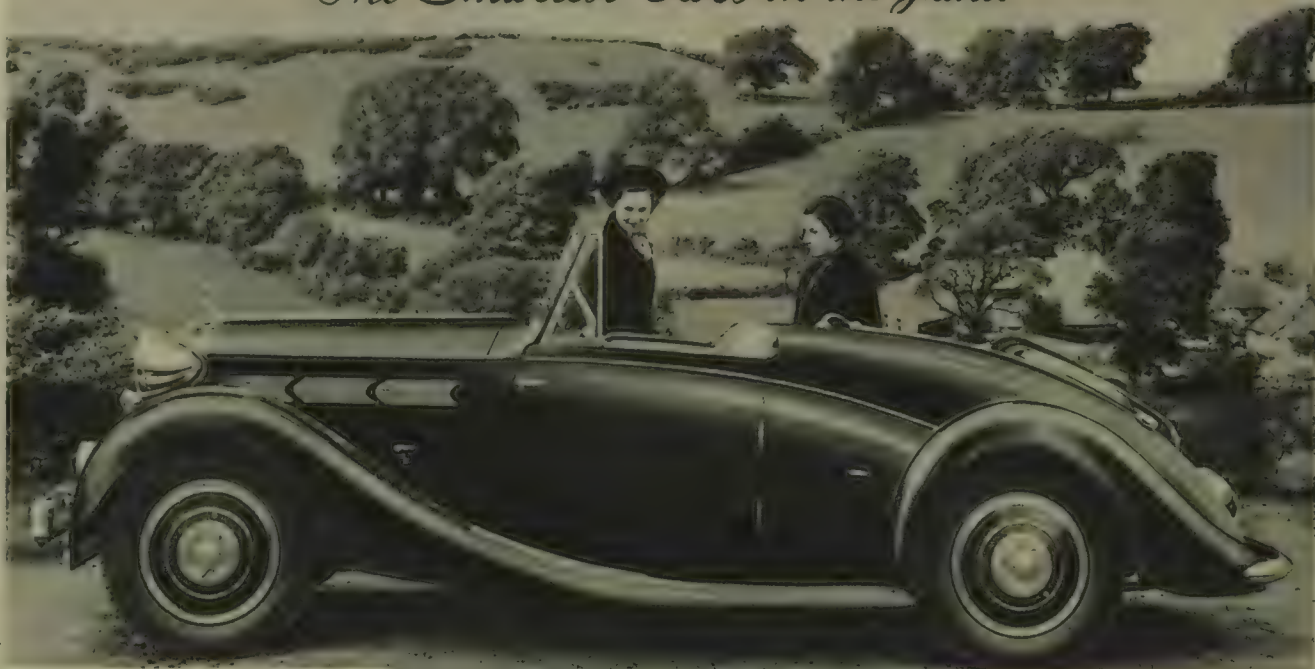
road trial from that town; and as the road section of the Rally finishes at Blackpool on April 28, the Mayor will welcome the competitors to an informal dance during the evening of their arrival. On the following night, Friday, after the eliminating tests have been concluded, there will be a Rally Ball at the Blackpool Winter Gardens, and on Saturday there will be another festival, when the prizes will be presented by the Mayor. In addition, holders of Rally badges will be admitted free of charge to the Tower and Winter Gardens, besides being made honorary members of many social clubs in the town, including the golf clubs.

According to the Royal Automobile Club's touring department it provided routes, camping information, lists of sites where campers may be temporary "squatters," and other information of that character, to more than 3000 members of the Club who proposed to spend a holiday in a caravan in Great Britain. It is stated that there has been a large increase in the number of campers and of caravans during the past five years, and so greater facilities and improved caravans are the result. I strongly recommend would-be campers to visit the National Camping Exhibition, which is being held at the Imperial Institute, South Kensington, from April 2 to 9 inclusive. The show will include examples of all types of caravans, camping outfits, equipment, stoves, kitchen utensils, and the many hundreds of items for making this gypsy life as luxurious as is possible; waterproof shelters, sheets, cushions, and so on. The R.A.C. will have a stall, and the officials in charge will be ready to supply information and advice for those proposing to tour with a caravan instead of paying hotel bills.

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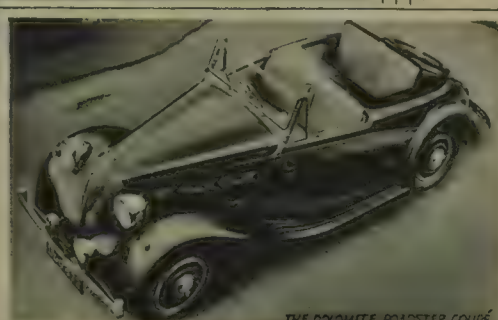
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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

THE DOLOMITES—IN THE SPRING.

THE charm of that delightful region of Northern Italy known as the Dolomites is that one can spend an enjoyable holiday there at any season of the year. In the summer time its refreshingly cool and bracing climate attracts crowds of visitors, hardy climbers among them, anxious to pit their skill against its many peaks; autumn sees its hill-slopes red and golden with the rich harvest of the grape, and it is also one of Italy's chief winter playgrounds. But the Dolomites are never more beautiful than when the warm sunshine of spring has melted the winter snows and clothed the valleys and plains with the

pink and white blossom of fruit orchards and the meadows are gay with crocus and violet. The whole region of the Dolomites is one of scenery that is fascinating in the extreme. One of the great earth-movements of the past has left it a maze of mountains, valleys, alpine lakes, rivers and plain, with many of its glacier-wreathed peaks well above the perpetual snow-line, and to add to the grandeur of this wild prospect, the mountains, of magnesium limestone, rise in peaks of a singular degree of sharpness. It is a region, too, of considerable interest from the point of view of its people, for here several races meet and you will hear German and Italian speech, and also Ladin, a patois which is a survival of the Latin once spoken in old-time Raetia, and you will see peasants wearing very distinctive and attractive national costumes.

For the motorist, the organisation of the Dolomites is well-nigh perfect, for it has a network of roads, kept in excellent condition, which link up with each other and give access to all the chief beauty spots, whilst a host of foot-paths and mountain tracks makes things easy for the hiker. There are, too, reliable motor-coach services along all the principal routes. The choice of accommodation is a very wide one, from luxury hotels to those of a modest grade, and as for sport, there is considerable scope for golf and tennis, hunting and fishing. Attractions that appeal to the inner man are opportunities for sampling the white wines of Terlano and the red ones of S. Maddalena, also the delicious Bardolino of Garda.

Resorts in the Dolomites are very numerous, large and small. Among the latter are Colle Isarco, on the Calais-Merano railway, with charming surroundings; Campolongo, at the foot of the massive Sella Group, with glorious panoramic views of ranges of the Dolomites; Canazei, on the famous Dolomite road leading to Cortina; Dobbiaco, the "Northern Gate of the Dolomites," with a picturesque lake near by; Madonna Di Campiglio, with a magnificent situation in the centre of three lofty mountain ranges; Misurina, in the Ampezzo Dolomites, with a lake renowned for its beauty; Ortisei, in the lovely Gardena Valley; and Braies al Lago and Carezza al Lago, both very pretty

lakeside resorts. All of these places are ideal in the summer time, but for holidays in the spring, the larger resorts of Cortina, Bolzano, and Merano are the attractive



TYPICAL OF THE SCENERY WHICH DELIGHTS THE VISITOR TO THE DOLOMITES: A SHADED VALLEY ROAD BETWEEN ROCKY RIDGES; WITH HIGH MOUNTAIN PEAKS BEYOND.



FRAMED WITH THE BLOSSOM OF A FLOWERING-TREE: A CHARMING VIEW OF MERANO IN SPRINGTIME; SHOWING ITS SHELTERED SITUATION AND ITS MAGNIFICENT BACKGROUND OF SNOWY DOLOMITE PEAKS. (Photographs by L. Baehrendt.)

centres. Cortina has a wonderful situation, and though high up, it is well sheltered from wind and has a bracing, dry, and sunny climate. Bolzano, under 1000 ft. above sea-level, is a town with a delightful old-world quarter.

Merano, (altitude 1200 ft.) is a combination of picturesque mediæval buildings and exceedingly modern amenities, which include luxury hotels and excellent provision for sport and amusement. With a situation which gives enchanting mountain views, it has a two-mile-long promenade winding upwards from the River Pasiria, amidst magnificent scenery, and the centrally-situated Casino has an attractively-bordered promenade which forms a charming rendezvous. Two aerial railways convey visitors to San Vigilio, 4500 ft., and to Avelengo, 3900 ft., and there are pretty walks in all directions, one leading to the village of Tyrol, on the outskirts of which is Castle Tyrol, famed as the one-time residence of Margarethe Maultasch, otherwise known as the Ugly Duchess. Merano is also a very convenient centre for excursions to the many fine old castles in the neighbourhood, and to Lake Garda.

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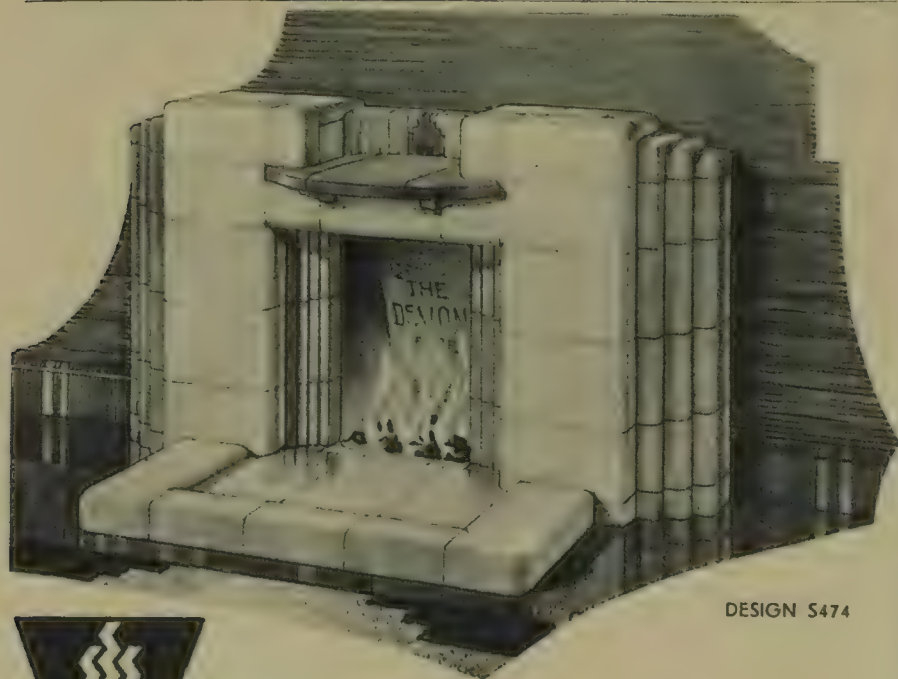
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THE PLAYHOUSES.

"OPERETTE," AT HIS MAJESTY'S.

IT has been wittily, though a trifle ungraciously, said of Mr. Noel Coward that "his past lies before him." But surely it is unfair to expect an author never to fall below the level of "Bitter-Sweet." Even if he is no Homer, Mr. Coward is entitled to an occasional nod. If not a masterpiece, "Operette" is very good entertainment. It certainly has one number, "Dearest Sweet," without a record of which no gramophone will be complete. The "play within a play" tends to confusion. It is not always easy to tell when the characters are being "themselves" or are actors in "The Model Maid." However, "The Model Maid" does enable the author to poke some good-humoured fun at Edwardian musical comedy. There is, for example, the "topical song," with its innumerable "encore verses." Mr. Edward Cooper's singing of "The Island of Bollamazo," with everybody tripping coyly off the stage after each chorus, was



THE MASTERPIECE OF THE WEEK (MARCH 24-31) AT THE VICTORIA AND ALBERT MUSEUM: A CARVED AND GILT PIER-GLASS.

The mirror dates from about 1700 and is in the style associated with the name of Daniel Marot (1663-1752), while the dragons on the cresting closely resemble the phantasies of Honoré Torro (1671-1731), an ardent exponent of the "Chinese" vogue. Borders of looking-glass, forming part of the framework, are combined with light symmetrical scroll-work to produce a remarkable effect of richness and grace eminently suited to the splendid surroundings for which it was, no doubt, originally intended.

amusingly reminiscent of the Daly's of the period. There is the chorus girl (Miss Peggy Wood) who achieves fame in a single night. To rescue a brother-officer from the clutches of a minx, a gallant Guardsman (Mr. Griffith Jones) visits the theatre. Here he sees the heroine and immediately falls in love with her. But, alas, the colonel of his regiment frowns upon subalterns who have honourable intentions towards musical-comedy actresses. It being a case of "I could not love thee, dear, so much, loved I not my military career more," the young couple part—the hero to spend the next five years in Calcutta; the heroine to face the plaudits of her public with smiling face and "breaking heart. The piece has been admirably staged. The "back-stage" scenes are very effective. Miss Irene Vanbrugh has the tiniest of parts, as a dowager duchess, but she makes hers one of the most memorable performances of the evening. Miss Fritz Massary, marvellously gowned, plays the part of a Viennese star as only a Viennese star herself can.

"TOSS OF A COIN," AT THE VAUDEVILLE.

Mr. Walter Hackett certainly believes in making things difficult for his audience. It is hard enough to distinguish individual actors from a cast of forty. It is worse when they "double" rôles; and is even more complicating when many of them play their own parents! The most amusing scenes are the opening ones. A seaside resort on the South Coast—as it was in 1904, and as it is to-day: a concert-party scene

enabled us to hear once again "Captivating Cora," "Knocked 'em in the Old Kent Road," and "In the Twi-twi-light"; also to see Miss Marion Lorne, complete with dummy, as a ventriloquist. We don't actually see her perform, but, by what she tells us, she is very good; even though, at her previous appearance, the audience forgot to leave off hissing the previous turn and continued right through her own. Mr. Edwin Styles, with his nonchalant air, makes a perfect foil for Miss Lorne. He is suavely capable, she as flutteringly incompetent as ever; still finding herself involved with stolen plans, murders, suicides, and (if the pun may be allowed) switch-backs. Unfortunately, the author makes his spy campaign



PROMOTED TO THE RANK OF COMMANDER OF THE LÉGION D'HONNEUR: M. GEORGES WILDENSTEIN, WHOSE SERVICES TO ART ARE UNIVERSALLY RECOGNISED.

M. Georges Wildenstein, head of the famous art firm of Wildenstein and Co., of New York, Paris, and London, has become one of the youngest Commanders of the Légion d'Honneur. As the author of many works on the great French Masters and as editor, since 1929, of the "Gazette des Beaux-Arts" and of "Beaux-Arts," his services to the world of art are universally recognised. From 1921 until 1928 he was assistant-editor of "Beaux-Arts"; and he succeeded M. T. Reinach on his death.

very involved; also he takes it much too seriously. One cares very little, indeed, as to why, or by whom, the plans were to be stolen. The situations are stock melodrama, and need leavening up with a good deal more humour. Miss Lorne's gulps of horror, apprehensive eyes and agitated fingers are not sufficient to give one a wholly merry evening.



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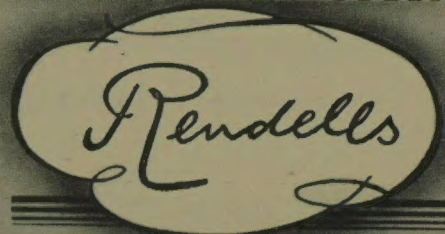
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"THE STORY OF SECRET SERVICE."

(Continued from page 520.)

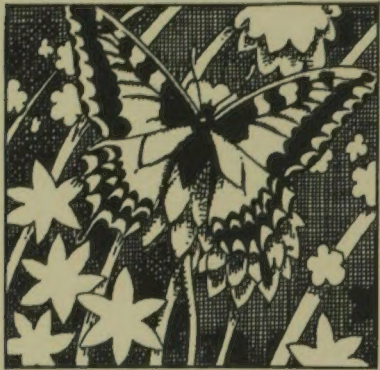
Palestine, and probably more than a million lives on the Russian, Serbian and Roumanian fronts, where inadequate armament turned so many attacks into massacres. All this surely the Allies stood to win; but they cast it away when the fleet retired in error and did not resume its bombardment until an army was to be landed under fire, and the Turkish defences had been meanwhile enormously strengthened."

Think of the possibilities depending on one message from one secret agent. A shortened war, a victorious Tsardom, no Revolution, perhaps, no Lenin, no Stalin, and no OGPU to ferret out Trotskyists, Fascists, wreckers, poisoners, assassins, and so on, with a brutal efficiency

which makes the work of the Tsar's old Secret Service seem mild in comparison. With such a fact facing us, we are compelled to accept the existence, officially and secretly supported, of this grim underworld of spies who tunnel underground like moles, revealing their passage only by the mounds they heave up on the earth. If only spies were free to tell all they know, we should have some fascinating footnotes to modern history. In this regard, generations pass before archives are opened; our descendants will know a great deal about our own times which we do not know ourselves.

Statistics of spies are not available. It seems highly probable that there are more in Europe than at any previous time. Were the statistics there, the rise and fall of the figures might be taken as a sort of thermometer to measure the political temperature, the extent of tyranny,

fear, hate and the danger of violence. Mr. Rowan gives a disturbing map illustrating the various degrees of police supervision, espionage and censorship in Europe last year; England, Holland and the Scandinavian countries are the only bright patches on a very sombre diagram. "After thirty-three centuries," remarks the indignant Mr. Rowan, who detests the Spanish war, "democracies win the booby prize as the dupes of blustering bankrupts." But at least they have their compensations, as the public increasingly realises. They feel that their waste-paper baskets are free from inspection, that their harmless telephone calls are unlikely to be tapped, that they can talk in a public place without looking round to see who is listening, and that the prospect of being preventively arrested is remote.



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IT begins to look as if the countries of the Balkan Entente were using their adhesive postage stamps as a means of sticking themselves together! Turkey issued two stamps to commemorate the Entente some months back; among the new stamps to hand this month are stamps of like significance from Greece and Rumania.



GREECE:
A NEW STAMP FOR THE
BALKAN ENTENTE.

Collectors may expect early changes in Austrian stamps. Large stocks of the current issue in schillings of 100 groschen will be available for conversion, by surcharging, to the German currency. Shall we get any more of the beautiful intaglio stamps of which the State Printing Office in Vienna has produced so many? Nothing so artistic and well produced has hitherto come from the Staatsdruckerei in Berlin.

The philosopher Schopenhauer was born in Danzig in 1788. The 150th anniversary gives the Free City an opportunity of honouring him on a set of three stamps with portraits in early manhood and in his later years.

British Honduras, a favourite colony with philatelists, is now provided with her first pictorial stamps, beautifully produced in line-engraving, with blending colours. A portrait medallion of King George VI. is on each, and for the vignettes there are: 1 cent, Maya figures; 2 cent, an Indian tapping chicle, which is used for chewing-gum; 3 cent, Cohune palm; 4 cent, local products; 5 cent, grapefruit; 10 cent, mahogany logs on river; 15 cent, Sergeant's Cay; 25 cent, dorey; 50 cent, chicle industry; \$1, Court House, Belize; \$2, mahogany-cutting; and \$5, coat of arms.



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SCHOPENHAUER
THE PHILOSOPHER.

Postage rates are rising gradually in Japan under war conditions. The inland registration rate was raised from 13 to 14 sen recently. To avoid having to use two stamps to prepay the charge, a 14-sen claret stamp was issued on Feb. 11. It presents a picture of an eighth-century temple, the Kasuga Shrine at Nara.

From the fifteen new scenic stamps for Malta for the new reign, it is not easy to select one for illustration where all are so interesting. I take the 2d. grey because it should photograph best; it shows Victoria and the Citadel at Gozo. The new 1/4d. brown still has the pleasing little view of Grand Harbour, Valetta, to which the Royal Cipher has now been added. Other scenes are H.M.S. "St. Angelo" (1/4d.), Verdala Palace (1d.), Neolithic Hypogeum (1 1/2d.), De l'Isle Adam entering Mdina (2 1/2d.), St. John's Co-Cathedral (3d.), Mnajdra Temple (4 1/2d.), Grand Master Manoel de Vilhena (6d.), Maltese Girl (1s.), St. Publius, first Bishop of Melita (1s. 6d.), Mdina (2s.), Statue of Neptune (2s. 6d.), Palace Square (5s.), and St. Paul, Patron of Melita (10s.).

While we await indications of what our G.P.O. may do for the centenary of the postage stamp the year after next, Nicaragua has issued, a little tardily, a set of six stamps to mark the seventy-fifth anniversary of the adoption of stamps in that country in 1862. The designs, although rather crude, should interest the Postal History Society, now so active in early records of postal development. The six stamps show a sequence of footrunner, mule-rider, diligence, sailing-vessel, steamer, and railway. Probably there will be another for the air mail.



MALTA: VICTORIA AND THE
CITADEL, GOZO.



GIBRALTAR: THE ROCK FROM THE
NORTH SIDE.

The new 1/4d. Gibraltar bears the portrait of the King in an ornamental frame. In addition to a simpler medallion, the other values show views: 1d. and 1 1/2d., the Rock from Gibraltar Bay; 2d., the Rock, North Side; and 3d., Europa Point.

One of the great bank-note firms has been introducing a new technique in intaglio colour-printing for some of the Central and South American States. A 46-centavos Honduras stamp was produced by this method last year. Now, two separate sets each of seven stamps, have arrived from Ecuador, to celebrate the sesquicentenary of the U.S. Constitution.



ECUADOR: THE SESQUICENTENARY OF THE U.S.
CONSTITUTION.

JUST RECEIVED...

Following our advertisement last month of the receipt of the "Baron Anthony de Worms" Collection of Ceylon for the Bond Street Stamp Auctions, HARMER'S of BOND STREET now have pleasure in announcing that three further important philatelic properties have been received for inclusion in early sales.

The first is an outstanding **Whole-World Collection to 1925**, particularly strong in Europeans, and containing SPAIN, ITALIAN STATES and SWITZERLAND (Cantons) COMPLETE, also very strong in British Colonials. It will be sold in a special auction commencing **Monday, May 16th** and subsequent days.

The second is a very fine Unused Air Mail Collection cataloguing over £8,000 and very complete throughout with a fine range of errors and varieties, Auction date: **May 2nd and 3rd.**

The third property is an Unused Collection of King George V Colonials in blocks of four including Commemorative issues. Auction date not yet arranged.

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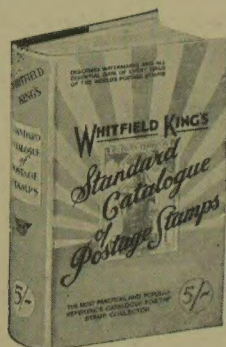
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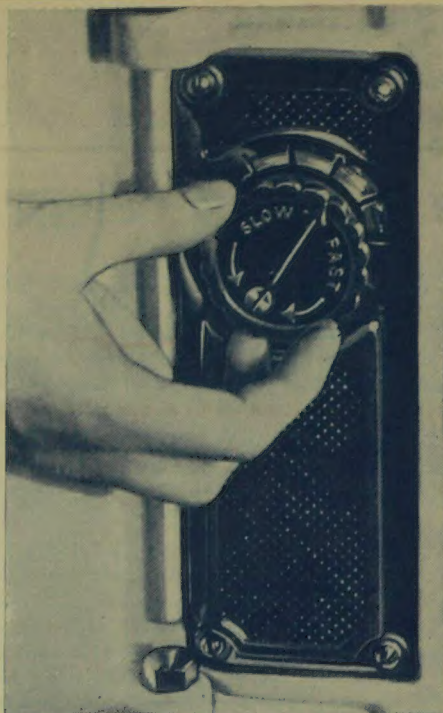
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